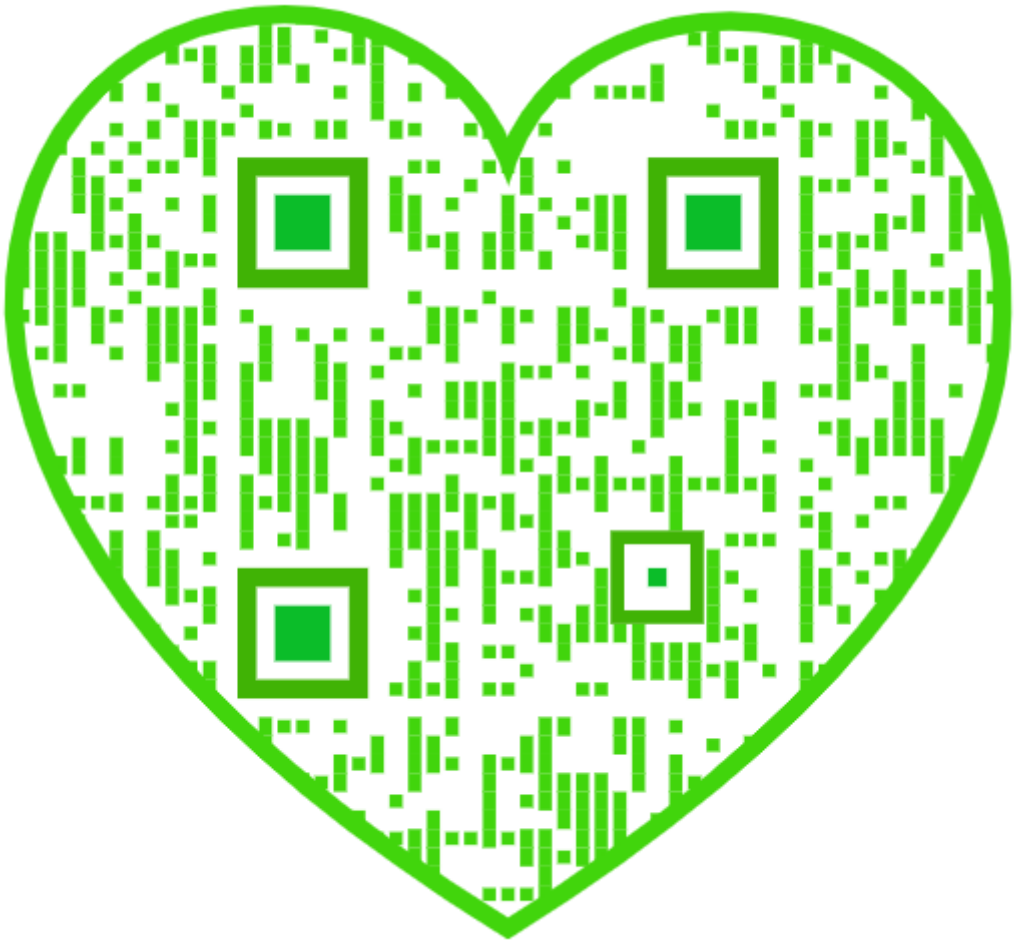
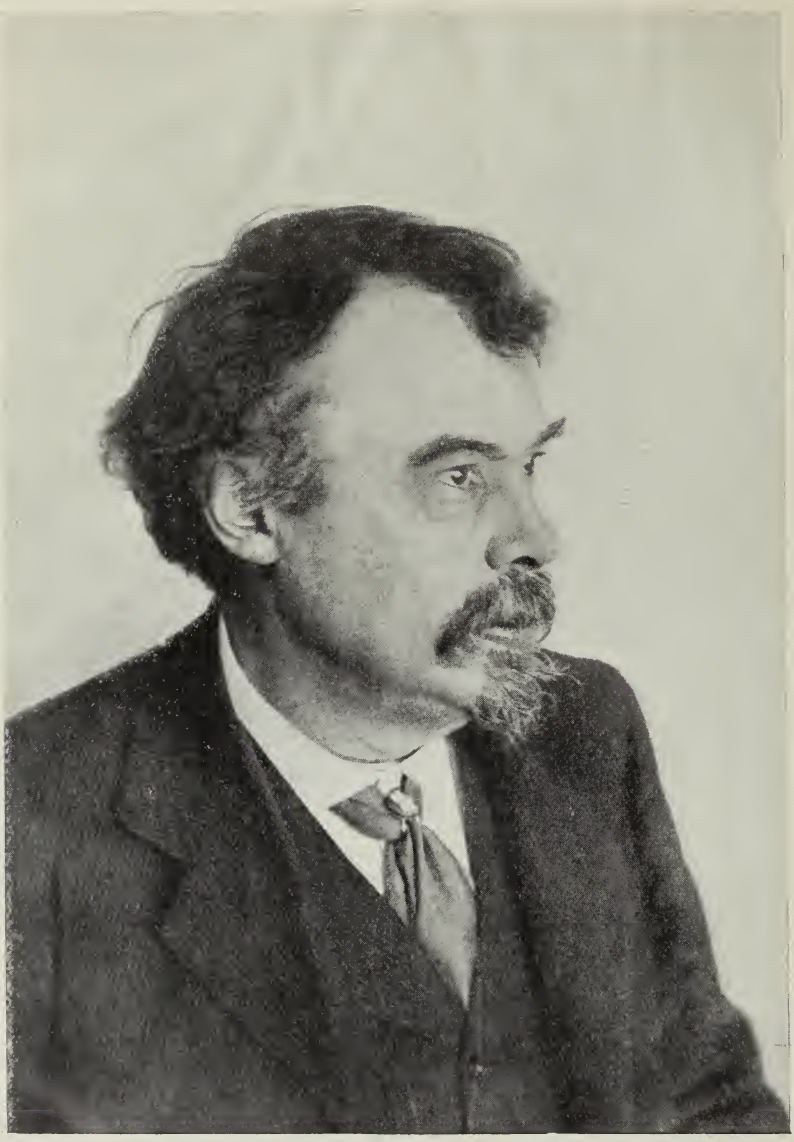


WESTMINSTER CATHEDRAL AND ITS ARCHITECT

VOL. II



JOHN FRANCIS BENTLEY, *ætat.* 59.

(*From a photograph by his son Osmond.*)

WESTMINSTER CATHEDRAL AND ITS ARCHITECT

BY
WINEFRIDE DE L'HÔPITAL

THE MAKING OF THE ARCHITECT

WITH 160 *ILLUSTRATIONS*

IN TWO VOLUMES

VOL. II

NEW YORK
DODD, MEAD AND COMPANY

PRINTED IN GREAT BRITAIN

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WESTMINSTER CATHEDRAL AND ITS ARCHITECT

CHAPTER XIV

1839—1855

Birth and parentage—Upbringing and education—Early influences—Great Exhibition, 1851—Burning of St. George's Church, 1853—Construction of models—Voluntary assistance in clerk of works' office—Desire to become a painter—Father's disapproval and refusal—Clerk of works at Loversall Church—Brief apprenticeship to engineering—Apprenticeship to building firm—Journey to London—Death of father, 1856—Transference to architect's office—Bentley never sent to Lille with cathedral designs.

John Francis [1] Bentley, like his contemporary Ruskin, the son of a wine-merchant, was born in the then quiet little town of Doncaster on January 30th, 1839, and was the third surviving son among the seventeen children of Charles Bentley and Ann, his wife, daughter of John Bacchus [2] of the same town. The family of Bentley appears in the records of the East Riding of Yorkshire from the first half of the thirteenth century, being a cadet branch of the Bentleys of Bentley-Haye in Staffordshire, whose direct male line ended at the close of the fourteenth century. The Yorkshire branch especially was noted for the production of good fighting men and several knights, two of whom added renown to the family escutcheon in the French wars of Edward III. The stock whence sprang the subject of this memoir has been settled in Doncaster for certainly something

[1] His baptismal name was John only, the second being assumed when he entered the Catholic Church.

[2] Backhouse or Backus were earlier and alternative spellings.

over a hundred years, from days when this then pleasant provincial town was famed only for the great annual race meeting, long before the era of disfigurement produced by railway works and shafts of coal mines, which now encompass it as with " clouds by day and pillars of fire by night."

Charles Bentley, born in 1805, seems to have been intended for the law, and spent part of his earliest manhood in the offices of two local solicitors. The idea of qualifying for this profession was, however, early abandoned, and, becoming a burgess of his town, we find him embarked on the more immediately profitable vocation of a wine-merchant. Whether he inherited the business, or whether it was founded and built up by his own energy and enterprise the writer does not know; but it is certain that, prospering sufficiently to settle in life while yet very young, he married Ann Bacchus, a year his senior, some time in 1826. Their married life was passed in a quaint, ancient house in French-gate, some three hundred years old, which served the united purposes of dwelling and place of business. Beneath its roof were born the seventeen children that blessed their union, and in its now mouldering upper storeys the ten boys and girls (five sons and five daughters) surviving infancy spent their childhood and youth.

The records of the future artist's early years are sadly meagre, and consist mainly of his own children's treasured recollections of their father's rather rare references to events and surroundings of his youth. The chief impression thus retained is that the rule of Charles Bentley's household was strict, and indeed marked by its severity at a period when the old "Spare the rod" maxim seems to have embodied almost the whole idea of family discipline in the class to which he belonged. A riding whip which hung over the dining-room door in the French-gate house certainly cut its way deeply into their childhood's reminiscences.

Charles Bentley seems to have been a man of stern and imperious temper, quick to anger and little likely to err on the side of tenderness towards his children. It was left to the mother,

PLATE XLIV.—SILHOUETTE PORTRAIT OF J. F. BENTLEY AS A BOY.

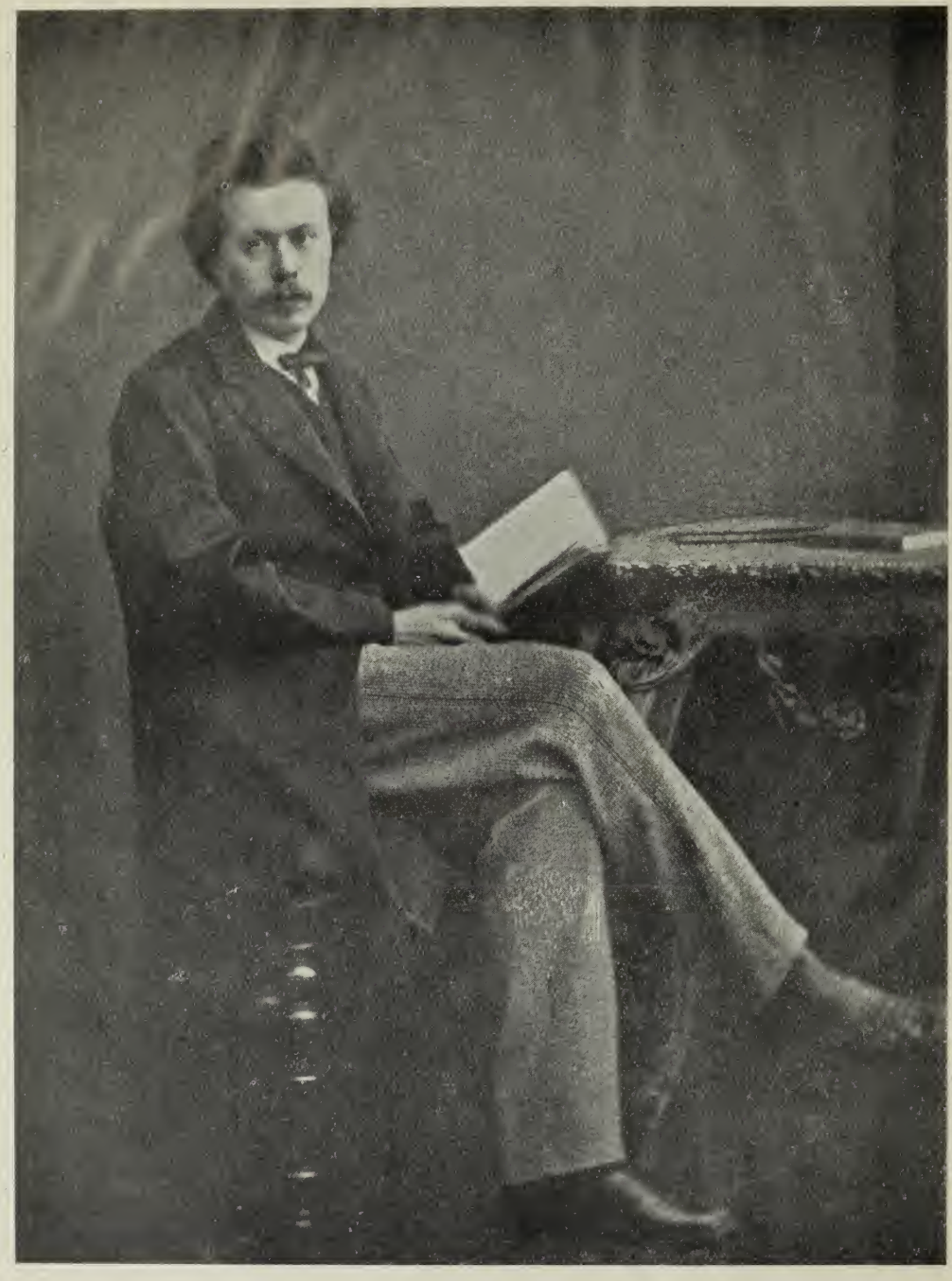


PLATE XLV.—JOHN FRANCIS BENTLEY, ABOUT THE AGE OF 23.
(*From a photograph.*)

gentle, sweet-natured, and lovable, though withal a woman of firm character and good sense, to shield them from her husband's tendency towards swift and immoderate punishment of trifling faults. John was perhaps rather difficult to manage as a boy, and doubtless the two strong wills were often in battle. Of his mother John always retained the tenderest memories; the bond of affection between them ripened into one of fine sympathy and comprehension, to be sorely needed later when the boy's will came into serious conflict with his father's over the momentous choice of his life-work.

John Bentley's first outstanding recollection in an otherwise rather dull environment was a visit to the Great Exhibition of 1851, when his father took the elder children to London to see its wonders. On John, then about twelve years old, the experience left vivid and ineffaceable impressions, and possibly gave birth to that ambition which, some four years later, led him again and finally to London. The silhouette portrait of the boy here reproduced is quite probably a souvenir brought back from the Exhibition: this mode of portraiture was still very fashionable, though soon to be replaced in popular favour by the daguerreotype (Plate XLIV).

The circumstance which was to shape his future with more definite fingers occurred about eighteen months later. The townspeople of Doncaster were justly proud of their parish church of St. George, renowned among ecclesiologists on account of the dignity and magnificence of its central tower, a Perpendicular structure whose grand size and fair and light proportions bestowed a quite cathedral-like effect upon the church. John Bentley, then just fourteen years old, was ardently attached to the church, and in his precocity of rapidly developing powers of thought and observation seems to have known it really intimately in the minutest details of plan, elevation, and sculptured masonry. The tragedy of the night of February 27th, 1853, signified, therefore, a very real and personal loss to this boy, thus early dowered with æsthetic sense and power of vision, with whom it is no exaggeration to say every stone of the fabric held its place in memory and imagination.

The church had been closed as usual after the Sunday evening service on February 27th; two men going early to work on the following morning, just after 1 a.m., observed a deep glow through the easternmost windows of the north aisle. They immediately gave the alarm to the authorities; hurriedly the fire engine was brought out and into action, only to prove its utter uselessness to the silent, horrified crowd of townspeople which had rapidly and mysteriously been drawn together. The engine, had it been powerful enough to reach the now raging furnace of flame, was insufficiently provided with hose, and moreover fire plugs were few and the water supply lamentably defective. Great pieces of burning timber were shot upon the roofs of neighbouring houses, and the inhabitants, roused from their beds, were urged to take refuge in places of greater safety.

The Bentleys' house in French-gate—to any one standing in the narrow alley which separates it on the right from the adjoining house—appears to nestle under the shadow of the church tower. From this alley John saw the hissing, crackling flames shoot skywards, as he was hurried from his bed wrapped in blankets and shawls, his boyish soul stirred with the excitement of a fire, until realization of what the fire was consuming overlaid the excitement with sorrow and regret. The fire acting powerfully on the magnesian limestone, in an incredibly short space the whole church was, in the words of an eye-witness, " burning with the steady lurid glow of a mighty furnace "—and about two o'clock in the morning the roof of the nave fell in with an awful crash. The people watched the work of destruction with a sense of paralysed hopelessness in the unequal fight. By 3.30 all that was consumable was destroyed and lying in heaps of smouldering ashes. Happily the town was saved from destruction by the light wind that was blowing, veering from north-west to west.

Though the calamity was a terrific one, the good people of Doncaster did not allow it to overwhelm them, and the ruins were hardly cold before they decided to rebuild the church without delay. To the scheme, taken up heartily in various

parts of the country, £30,000 was subscribed in a very short time and later another £15,000 was obtained without difficulty to meet the cost of the new building. The ladies of Doncaster, in their anxiety to contribute to the building fund, combined to organize a great bazaar, in which all, great and small alike, could take part.

John Bentley, suffering acutely from the loss of his beloved church, had at once begun to construct a memorial of it. He made a beautiful little cardboard model of the entire building, chiefly from memory—complete in every detail, even to the simulation of painted glass in the windows. By his father's wish the model was exhibited at the bazaar, and sold for five guineas to a Mr. Morris, of Doncaster. The work of this boy of fourteen attracted so much admiration that it was illuminated interiorly with candles, the better to display the details, and thus unfortunately met the same fate as its original.

Charles Bentley, proud of the notice given to his young son's achievement, insisted that he should at once make a duplicate model; and with characteristic rigour kept him at work till it was finished, lest any detail should escape his memory. The little church at length completed, the modeller was sought to receive the congratulations of his family—but sought in vain till a servant came upon him hidden in the hay in an outhouse in the deep sleep of utter exhaustion. This second model was much coveted by the purchaser of the first, who made several attempts to buy it, but it has never left the possession of the architect's family.

Long before this time John Bentley had been accustomed to free entry into the carvers' and joiners' workshops in the town. His enthusiasm for their work beoming rapidly keener than his interest in school routine, the hours spent in the mason's yard and at the joiner's bench were soon the happiest in his life—for the men took pleasure and pride in initiating the intelligent boy into the mysteries of their crafts. He was handicapped by an impediment in his speech (which was practically overcome when he grew up), though it must have put him at some disadvantage as

a schoolboy. He attended a private school in Doncaster from 1852, but previously, and again later, received extra tuition at home.

To an unusual extent he absorbed knowledge most readily through the senses of sight and touch; and the knowledge of practical matters gained through the handling of tools and materials meant much more to him in those days than mere book learning, although he was exceedingly fond of miscellaneous reading when still quite a child, and laboriously saved pocket-money to buy coveted books. This love of books in the possessive sense, too, was lifelong, and the habit of voracious reading cultivated in early manhood soon made good the deficiencies of literary equipment due to somewhat brief and limited educational opportunities.

Probably, with his temperament and its early swift development along technical lines, the lack of a public school education was all to the good; and what, to modern ideas, seems to have been a rather uninspiring and narrow and joyless environment also played its part in driving him outside the home circle to find a practical outlet for creative instincts.

Thus, when Sir George Gilbert Scott, the architect chosen to rebuild St. George's, had completed his designs for a fine Decorated church, cruciform in plan, with clerestoried nave, aisles, transepts with a central tower and a chancel with chapels, and had appointed George Stephen Cleverley, a local mason, to be clerk of the works —what more natural than that John Bentley should haunt the scene of rebuilding? His talent with the pencil was rapidly developing, and this, together with a very fair measure of practical knowledge picked up in the workshops, as we have shown, made his assistance decidedly useful in Cleverley's office. The boy was ever ready to help his old acquaintance in difficulties: now he would explain the architect's working drawings; at another time would set out full-size details, and make templets for the masons. He was even trusted to measure up the foundations for the great central tower.

The concrete foundations were begun in October 1853, and the foundation stone laid on February 28th following, the first anniversary of the fire, so that John must have been a great deal on the site in the early months of that year. His father, realising the futility of keeping him longer at school, allowed him to leave about this time, before he had completed his sixteenth year.

The problem of a choice of career now pressed for solution. From quite early childhood John Bentley had longed to become a painter; he was wont in later life to tell in humorous fashion of the many weeks' saving that had gone to buy a certain much-desired box of colours, and how when achievement had rewarded the long self-denial of other delights, the first artistic effort (and bitter discouragement) was an attempted portrait of one of his sisters—selected for and duly appreciative of the high honour! Experience in craftsmanship, gained as we have related, had in no way abated his longing to study art; but the parental views proved a very serious obstacle. Charles Bentley, whose business instincts utterly distrusted art as a means of livelihood, was little likely to favour John's aspirations, or even to understand how any child of his could long for the career of a painter: a life, in his real belief, little better than that of vagabondage.

The family appears to have produced no earlier example of artistic talent—indeed, the writer cannot furnish any instance of heredity to account for John Bentley's genius. Certainly his father had some skill in drawing, indulged in purely amateur fashion; it is likewise true that he showed taste and discrimination a good deal in advance of his period and set, in an exceptional appreciation of old English furniture, at a time when it was being generally consigned to the lumber-room and the wood-stack. His passion for collecting Yorkshire oak of Elizabethan and Stuart age, especially chairs, became widely known, and from miles around pieces were brought to his door and rarely refused. His collection at length became so large that it overflowed the limits of the house, and eventually filled a barn. At his death the collection was practically all sold and dispersed.

But though drawing as a hobby was permissible, as a profession it was to be regarded from a very different standpoint, and he remained perfectly obdurate to John's entreaties to be allowed to study that on which his heart was really set. It had been, doubtless, a relief to much anxiety when the boy began to show so great an interest in building and its attendant crafts, and the disappointment of finding that the old desire was only temporarily dormant must have been severe. Still, as the set square and the measuring tape appeared to satisfy his son's activity for the time, and being loath to allow him to remain idle until an opening presented itself, it was arranged that he should supervise voluntarily, as a sort of under clerk of the works, certain repairs being done to Loversall Church by the architect George Gordon Place, of Newark and Nottingham, towards the end of 1854.

Loversall parish is about three miles from Doncaster; its church, a small ancient structure, with a south aisle and a large chapel on the south side of the chancel, was built by the Wyrral family in the time of Henry VIII. The youthful clerk of the works, faithfully at his post to take the workmen's time at six o'clock every morning in the bitter winter cold, gave to the operations all his natural thoroughness and energy. It is told that on one occasion, irritated by the slowness and incompetence of the carver employed, he took the tools from his hands, and himself executed some of the carving in the church. This impatience and intolerance of poor and insincere craftsmanship was ever a marked feature of his architectural practice, joined to the no less remarkable capacity for setting right and improving and even creating enthusiasm in an indifferent worker.

The brief breathing space at Loversall ended, the battle of his career was again to be fought. Charles Bentley's opposition to his son's dream of fame was in no wise diminished; he was, if possible, even more set in opposition and enforced his objections by quoting the wretched, uncertain existence of a certain down-at-heel artist of their acquaintance. William, the eldest son, twelve

years older than John, had been extremely successful as a railway engineer in the great developments of steam transit[1]; it was doubtless due to his example, and possibly to his advice, that John was sent early in 1855 to the engineering works of Messrs. Sharpe, Stewart & Co., at Manchester, where for a very brief space he donned the moleskins.

Referring in later life to this episode, for it was hardly more, though doubtless of value in the scheme of his technical equipment, Bentley used to recall how the distinction between gentlemen pupils and other workers was marked only by the patent leather shoes worn by the former! Why he spent so short a time in Manchester we do not know; probably he showed so great a distaste for the work that his employers saw his unsuitability and arranged that he should not continue.

But this, of course, is little more than conjecture. The fact remains that Charles Bentley, still bent on a safe commercial start and with the honest desire to do the best possible for his son, decided to turn to account experience already acquired by putting him into the building trade. A mutual friend undertook to use his influence with Mr. Richard Holland, of the London firm of Winslow & Holland. Calling on him to suggest the boy's admission to their offices, and mentioning his remarkable gift with the pencil, Mr. Holland spoke plainly of the mistake of putting a boy of such promise into a builder's office, and pointed out that an architect's was clearly his proper place. At the same time he agreed to take the boy as an apprentice should the father refuse the alternative suggestion.

Charles Bentley's intention was not to be shaken, however, and indentures for five years, dated June 26th, 1855, were drawn up and signed, and in August he escorted John to town to see him safely started in his new work and lodged with a clergyman's family

[1] William Bentley, dissatisfied with prospects in England when railway construction slackened, emigrated to the United States before 1856, whence he continued to correspond from time to time with his family until the American Civil War of 1861, when his letters ceased, and no tidings have been received since. It is presumed that joining one side or the other, he was killed during the war.

at Camberwell Green. The Green *was* green in those days, and Camberwell a countrified suburb, whence each morning John Bentley used to walk to the office in Duke Street (now Hyde Street), Bloomsbury. These long daily tramps were taken to save the cost of travelling, a serious consideration in 1855 to a boy whose allowance, at any rate during the first years of his pupilage, never exceeded £60 a year. This modest sum to cover all living expenses necessitated the most rigid economy; indeed every book bought to satisfy the leaping ambition for knowledge represented so many foregone midday meals.

Mr. Holland gave young Bentley a seat in the drawing office, where his marvellously rapid progress and keen interest in work confirmed his previous judgment and soon attracted the notice of the other partners, who all became impressed by a talent that obviously destined their new apprentice for more brilliant opportunities than the routine of a builder's office could offer. He seems to have strayed occasionally into other departments; for example, several pieces of modelling from those busy fingers were preserved in the plasterer's shop for several years after he had left the Duke Street business. Very soon the confidence and approval of his chiefs encouraged the boy to consult them about his disappointed aspirations, and Richard Holland's inquiry as to whether in the office of an ecclesiastical architect he would find work more to his mind, brought a joyful affirmative.

The partners, convinced of his genius and generously unwilling to hinder its development, agreed to release the young man from his indentures, should any architect be willing to take him. They actually had in mind Mr. Henry Clutton, in his time a well-known ecclesiastical architect, who had employed Winslow & Holland to carry out several contracts. Struck on several occasions by the unusual quality of certain drawings produced in their office, Mr. Clutton, inquiring as to their authorship, had learned that they were the work of a young apprentice aged seventeen, named Bentley. He had several important commissions

in hand just at this time, so that when Winslow & Holland suggested that the apprentice, whom they described as a genius, might be useful in his office, Clutton professed himself very willing to receive him.

By the terms of his contract the youth was bound to the building firm for five years, his father agreeing to provide board and lodging, and giving a promissory note to pay £100 at the end of three years to Winslow & Holland, they to repay this sum to the apprentice at the rate of £50 per annum during the last two years of his term.

Some months before this suggested change of employment, Bentley had had the misfortune to lose his father rather suddenly on November 28th, 1856, and the firm had allowed him to return home and "spend what time he thought fit" there to console the widowed mother. Mr. Richard Holland's letter according the permission shows in what good esteem father and son were held:

"Duke Street, Bloomsbury,
"*December 8th*, 1856.

"Dear John,

"I had intended writing you to-day for the double purpose of telling you to spend what time you thought fit at home, and to ask you to convey to your mother my sympathy with her grief. I trust that time will soften the affliction which so sad a loss must have brought upon her, the extent of which I am but too well acquainted with from our own family bereavement. The little I saw of your father led me to believe him a strong and healthy man, and one whose life it might be expected would be spared to see his family grown up. The want of his counsel and advice will no doubt be a heavy loss to you, but the good and upright character he gained will, I trust, be your own guide through life, and that your efforts will be to so keep your eyes upon his precepts as you grow up that your father's friends may see the reflection of the father's character in the son.

"There will be little if anything to require you here before

Xmas, but I should like you to be here then. You can therefore exercise your own discretion whether you make your return to Duke Street at or before that time.

"Yours very sincerely,
"Richard Holland."

It was the mother therefore who had to be consulted by his employers when they wished to improve John's prospects. He had entered Clutton's office some time in March 1857, on trial, his place at Holland's being kept open in case he should wish to return. Mr. Holland accordingly wrote to Ann Bentley in September for her approval and consent:

"Duke Street, Bloomsbury,
"*September 2nd*, 1857.

"Dear Madam,

"I learnt from your son John some time back that you would like the £100 note of hand which I received from Mr. Bentley returned to you with the understanding that the last two years of John's service would be without salary. I therefore return the note, and shall feel obliged by an acknowledgment.

"A few months back Mr. Henry Clutton, an architect of great repute, mentioned to me that he wanted assistance in his office, and feeling the *great* advantage it would be to John I asked Mr. Clutton to let him have a seat for six months in the office. That time is now approaching completion, and before speaking to Mr. Clutton I should wish you to ask your son which he considers himself most fitted to follow, namely the profession of an architect or the business of a builder. My own judgment of your son's capabilities leads me to suspect that he prefers and is better adapted for the former.

"I believe it would be in my power at the present time to get him a permanent seat for the remainder of the apprenticeship term in Mr. Clutton's office, and feeling as I do that John's liking leads him to architecture, I will not stand in his way if he prefers to continue with Mr. Clutton.

"His place here has been unfilled during his absence from Duke Street, and I am therefore very ready to see him back again, and, as the latter years of service are always more profitable to the master than the first, you will I am sure give me credit that in putting this proposition before you I am seeking John's future welfare alone.

"With kind regards, I remain,

"Dear madam,

"Yours sincerely,

"Richard D. Holland.

"Mrs. Bentley.

"P.S.—Since writing this I have seen your son, and hearing that he takes his holiday next Saturday week, you will of course delay your answer until he reaches home, except for the purpose of acknowledging the promissory note."

Evidently mother and son preferred to leave the decision in Mr. Holland's wise hands, for he wrote to her again some weeks later:

"Duke Street, Bloomsbury,
"*October 8th*, 1857.

"Dear Madam,

"I am so fully convinced that it is to the interest of your son John to retain the seat he has in Mr. Clutton's office, that I should do an injustice to him, left as it is for me to decide upon, did I not advise his continuing as he now is.

"John's talent will be developed much more in an architect's office than a builder's; he has great ability as a draftsman, and the pencil comes more kindly to his feeling than the drudgery in figures of a builder's office.

"Having no hesitation in declaring such to be my opinion, with John's consent I spoke to Mr. Clutton, and the arrangement is that your son will sit there during good behaviour. I asked that he might be allowed to watch some work during its progress as a

clerk of the works, but Mr. Clutton would make no further promise than as above. I am sure, however, that he will look upon John as a pupil and do justice to him if your son chooses to trouble himself to please him.

"Having acted for the best, I trust it prove so in the end for John's sake,

"With kind regards,

"I remain, dear madam,

"Yours sincerely,

"Richard D. Holland.

"Mrs. Bentley."

These letters definitely fix the date of Bentley's transfer to the architect's office, and dispose once for all of the oft-repeated story —a kind of family tradition whose source it is impossible to trace —that he was entrusted with the mission of carrying to France the competition designs for Lille Cathedral, produced in collaboration by Henry Clutton and William Burges, A.R.A., who were for a short time in partnership, The judges of the designs submitted for this much-advertised project held a solemn *concursus* at Lille in March 1856 ; it has always seemed to the writer incredible that an untravelled boy of seventeen, however trustworthy and steady, could have been sent to France on an errand so important and responsible. The recent discovery of the correspondence of 1857 printed above has justified her doubt of the romantic story, which must therefore be regretfully consigned to the limbo of myths.

CHAPTER XV

ARCHITECTURAL TRAINING—FRIENDS AND OPPORTUNITIES—CHANGE OF RELIGION—CHARACTER AND APPEARANCE

Education in Clutton's office—French influence—Leaning to Lombardesque style—Early exhibitions—Dislike of architectural competitions—Still longing for a painter's life—Influence of Burges—Domestic architecture under Clutton—Ecclesiastical architecture and influences arising therefrom—Offer of partnership declined—Residence with E. L. Blackburne—First chambers rented—Course of study continued—Architectural Museum—Circle of friends—T. J. Willson, S. J. Nicholl, Thos. Willement, Theodore Phyffers, N. H. J. Westlake, Philip and Fred Westlake, W. A. Purdue, H. W. Brewer, C. N. Hemy, Matthew Ellison Hadfield and Charles Hadfield—Dinners and discussions—Recreations—Other friends and clients—T. C. Lewis, John Montefiore, W. Butterfield, F. S. Barff and Rev. Albert Barff, Dr. Rawes, Cardinal Wiseman—Entry into the Catholic Church—Religious fervour—Pen portrait of John F. Bentley in 1863—Personal appearance and dress—Habits of life and character.

Bentley was never articled to Clutton, but entered his office, as we have seen, when released from the builder's indentures, as a sort of "improver," to continue his architectural training for something under three years in the school of pronounced French Gothicism favoured by his master. This French influence had then succeeded, for a space, with others of Continental Gothic origin, those native English styles which after a rapid and brilliant revival had in a measure passed out of fashion. He was for a time captured by Clutton's passion for early French work, and in this resembled his esteemed contemporary, the late G. F. Bodley, R.A.; though quite at first he seems to have preserved a certain independence in the desire to experiment in other styles, especially that of northern Italy.

The competitive designs for a proposed church at Heigham

made in 1858 are an example of such an essay; the coloured perspective of the south-west view shows a building of Lombardesque type, in red brick with stone banding, with an imposing campanile-like tower. The estimated cost was £7,000. The drawing referred to was shown in the Exhibition of March 1860 at 9, Conduit Street, where the Royal Institute of British Architects had just moved into more spacious quarters. It received some notice and with another design attracted the following remarks from a critic in the *Builder*:

"There is a clever drawing 'Of a church designed in 1858 for competition' by Mr. John Bentley, also the producer of a drawing equally clever, 'Design for a proposed clock-tower or drinking fountain.' These productions have originality and indeed profusion of noteworthy features; but they are of the class which aims at more than is built with ordinary funds or more structurally than sometimes is practicable. The (second) design is for a diminishing square tower, ornamented at the top with facets, gablets, and pinnacles, surmounted by a belfry stage, with a tiled or lead-covered capping. Lamps project from the base and a fountain appears on one of the sides, but these features have little association with the tower, except the accidental connection."

A twofold interest attaches to these designs; firstly they are the earliest independent works of John Bentley, and as such illustrative of the exuberant originality and love of detail of this young man of nineteen, as yet uncontrolled by training and experience; secondly, the church designs represent the only competition he ever took part in. Indeed, the perspective drawing which used to hang framed in his office served to point the moral when from time to time he denounced architectural competitions, in his outspoken and vigorous fashion, as essentially inimical to the production of good work. In common with some intimate friends, he never deviated from this principle, and although frequently solicited, invariably refused to submit a design in competition. They "regarded the system as unreasonable theoretically, while in effect misleading as to the discovery of true merit or inventive

power, and positively hurtful when estimated cost and actual expenditure come to be taken into account." [1]

In 1861 he exhibited at the Royal Academy (the first and only time, we believe) a coloured "Study for a Chancel," glowing with colour in marblework and painted decoration.

Bentley worked with enthusiasm and far greater contentment now that the first of the arts had become his mistress. The hankering after palette and brushes since his father's death had by now been relegated to the limbo of unfulfilled though never forgotten desires. To Richard Holland, on an occasion when he had dropped into the Duke Street offices to chat, as was his wont, he confided that he had been for some time in doubt whether to continue architecture or to go to Italy to take up the study of painting. The pinch for means during the years of financially unproductive study was what actually removed the idea beyond the bounds of possibility. Born draughtsman and wonderful colourist that he was, one is sometimes drawn to speculate vainly whether what the world lost in the painter was gained in any equal degree in the architect.

The influence of William Burges, who, as already remarked, was in Clutton's office for a time after Bentley entered it, seems to have counted for a good deal in the young man's æsthetic development; indeed there is no doubt that he encouraged the love of rich and glowing colour so strongly emphasized in Bentley's earliest designs and probably impressed him with the attention he bestowed on figure drawing in decorative sculpture. In later life his taste inclined to less warmth of hue; indeed he used to say that he always saw things rather "colder" than they generally appeared to others.

Clutton in conjunction with Burges was restoring and decorating the Chapter House at Salisbury about this time, so that their young assistant probably had some share in the drawings. Experience in domestic architecture was gained from Quantock,

[1] Memoirs of J. F. Bentley by the late T. J. Willson in the *Journal of the R.I.B.A.*, July 1902.

an important Tudor mansion built near Bridgewater for Lord Taunton in 1857 at a cost of £40,000 ; and, later, from Minley Manor House, near Farnborough, a large house built of brick with stone dressings, after the style of the French châteaux of the time of Louis XI., for Mr. Raikes Currie between 1858 and 1862. It is said that Bentley made many, if not all, of the drawings for this house.

But quite the most important of the buildings he was sent to supervise—important, that is to say, not from the architectural point of view, but from that of the fateful influence they were to exert on his future—were the sedilia and chapel of the Sacred Heart at Farm Street, and the small plain church of St. Francis of Assisi at Notting Hill. The Jesuits' church of the Immaculate Conception at Farm Street, built in late Decorated style by J. J. Scoles between 1844 and 1849, was enlarged in 1858–9 by Henry Clutton by the addition of the chapel just mentioned in thirteenth-century style, " rich in marble and mosaics, a refined and sumptuous work," notes C. L. Eastlake in his *History of the Gothic Revival.* Bentley's connection with the little church of St. Francis was so long and important that it must be referred to in a later chapter in greater detail.

By August 1860, when the covenanted term of his pupilage expired, Bentley's active share in the designing of churches, mansions, and the various works forming part of an extensive and highly connected practice rendered his services so valuable that Mr. Clutton was anxious to retain them and offered him a partnership, though he was then only just twenty-one years old. The assured position and income were powerful inducements to one who had struggled along on such slender means, but stronger still was the ambition for independence which eventually conquered. Some good friends and potential clients had been acquired during the five years of study, and it was with high hopes, though really somewhat moderate prospects, that he refused Mr. Clutton's offer and began to practise on his own account.

He continued for a time his residence, begun two or three years

previously, with E. L. Blackburne, F.S.A., an architect and antiquarian of some repute, who in 1847 had published a *History of Decorative Painting in the Middle Ages.* Bentley felt a sincere attachment to this friend and his wife, who treated him as a son, and the many kindnesses lavished on him during the years he resided with them at 13, Grenville Street, Bloomsbury, were never forgotten. Bentley used frequently to help him with his commissions in a friendly way by making detail drawings and so forth. When in later years poor Blackburne fell upon days of sickness and into financial straits, being forced in 1884 to part with his very good collection of antique furniture, cabinets, china, etc., and being then totally incapable of carrying on his profession, Bentley, happy to serve his good old friends, took their case in hand. William Butterfield, whom he knew, was architect to Winchester Cathedral, and through his influence and assistance he had the satisfaction of seeing the old man happily sheltered in a Haven of Rest, the Almshouses of Noble Poverty at the Hospital of St. Cross, where a few years later he died.

Some time in 1862, as soon as the development of his practice seemed to warrant the expense, Bentley took chambers at 14, Southampton Street, Strand, a couple of rooms overlooking Maiden Lane, then a quaint narrow bye-street redolent of memories of Turner. They were not particularly satisfactory quarters, and his friends the Wettens, who had a house near Poets' Corner, Westminster, suggested in the next year that he should take the office in their garden. He was much attached to this family, within which he found his first and quickly withered romance. Till long years after he seems to have had no thought of marriage; and of course the "office in the garden" became out of the question. Still the rooms in Southampton Street, wretched and inconvenient though they were, as Bentley stigmatized them some years later, were significant of much to him in 1862. Symbolic of the beginning of an independent career, the sight of his name painted on the door must have brought the glow of honest pride experienced by any man who

has qualified for his profession by long years of patient work and self-denial.

With redoubled application and zeal, and alas, with more time to command now that he was his own master, Bentley pursued his long-practised system of study. He was wont to spend many hours at the old Architectural Museum in Cannon Row, founded by Ruskin, Scott, Burges and other mediævalists about 1852, and was never tired of advising other students to do likewise. Every cast of importance was familiar to him, and his work was in no small degree influenced by this valuable first-hand knowledge of English and foreign Gothic detail of the middle ages.

These architectural treasures were housed, prior to 1857, in a primitive, picturesque and many-gabled building of wood, of the type which formed a great part of old London before the fire of 1666. Cannon Row was hard by the Thames at Westminster and the Museum stood cheek by jowl with wharves and warehouses. The authorities, sensible that the risk from fire was enormous, in 1857 decided to remove the casts and specimens to safer quarters, the Government buildings in Brompton, now part of the South Kensington Museum. Bentley, wonderfully enthusiastic for the educational value of the exhibits, followed them to their new lodgment, and would frequently keep tryst to work there with one or other of his friends. Equally keen was his interest in the royal tombs and the early mosaics in Westminster Abbey, upon which he forced certain of these friends, to whom he was both guide and inspiration, to work with as much concentration as he did himself.

All through life Bentley inclined to choose his friends among men older than himself; "they keep me in order," he used to explain, "and prevent me from getting conceited." In his early diaries (he seems to have begun the practice of keeping one in 1863) we often find recorded his friends' approval or the reverse of any work submitted to them for criticism. A little crowd of intimates soon foregathered almost daily at the "trysting place"

at 14, Southampton Street (as one of them named it). He was dowered with a rare gift of friendship, and even at that immature age was a delightful companion and talker, and easily became the life and centre of his set. "At home talking in the evening" is an oft-repeated entry in these diaries.

Thither came Thomas John Willson, son of Edward James Willson, the Catholic architect and antiquarian of Lincoln, a brilliant critic and learned architect, who was for nine or ten years in the 'sixties in partnership with the late S. J. Nicholl (a pupil of J. J. Scoles), who was also of the company. Then there was Thomas Willement, F.S.A., born in 1786, heraldic authority and stained glass designer, noted in his day and generation, the early period of the Gothic revival. He designed and executed among other important works the stained glass in the Temple Church (that in the east window of the tower was presented by him) at its restoration by St. Aubyn in 1840. From him Bentley derived a love for heraldic lore, and doubtless his first knowledge of the processes of glass painting, though Willement did not as a designer greatly influence him.

Theodore Phyffers, too, was of the circle; a clever Belgian sculptor, of Louvain, brought over by A. Welby Pugin to supervise the wood carving in Barry's Houses of Parliament. Pugin had been struck by the carving of the choir stalls in Antwerp Cathedral, and learning that they were Phyffers' work, hastened to secure *one* good craftsman for England, where the art of wood carving had sunk to a frightfully low ebb. Bentley met him first while with Clutton, for whom Phyffers carved the alabaster angels and other work in the Sacred Heart Chapel at the Jesuits' church in Farm Street; later he sculptured for Bentley too.

At his studio in Pimlico, where students of good craftsmanship were wont to meet, Bentley first made the acquaintance of N. H. J. Westlake, F.S.A., in the spring of 1859. Then began a connection and a friendship enduring for nearly a quarter of a century between the architect and the afterwards well-known stained glass designer and writer on ecclesiastical decoration, etc. Westlake had a

share in one of his first commissions, the altar of St. John at St. Francis' Church, Notting Hill, for which he painted the panels; and so the connection continued for many years. Westlake did the painting for all his altars; while Bentley made the designs for stained glass which Westlake cartooned and executed. It was through Bentley too that Nat Westlake met Lavers, the glass painter, and went to work for his firm (then Lavers & Barraud) in Endell Street; in which later he became a partner and finally the sole proprietor.

Westlake's brothers, Philip the painter and Fred the composer and examiner at the Royal Academy of Music, also were of the coterie (though perhaps less intimate), to which doubtless they introduced William Alphonsus Purdue, who, like the Westlakes, was a Hampshire man, from the New Forest. Purdue as a young man spent many months on the Continent, living a student's life and travelling in the leisurely fashion of the days of the diligence from town to town. These golden opportunities were used to the full by the brilliant draughtsman whose sketch-books, filled with exquisite drawings, as delicate as Ruskin's, of the architecture of France and Italy, were the delight of his fellow architects here. John Bentley had for "Dianthus," as he playfully nicknamed him, a very warm affection, and his swift and ready pencil was always at Purdue's service to supply the imagination and power of design unfortunately lacking in his friend's mental equipment.

Then there was H. W. Brewer, who became a well-known architectural draughtsman and black and white artist; he it was who made the interior perspective drawing published for the laying of the foundation stone in June 1894 of Westminster Cathedral as it would appear when clothed in all its glory of mosaic and marble; while a later recruit to the band was Charles Napier Hemy, R.A., the marine painter and brother-in-law of N. H. J. Westlake, at whose house Bentley met him when he (Hemy) was about twenty-four years old. Eldest son of the musician, Henri F. Hemy, of Newcastle, he decided, after his school course at Ushaw, to become a monk, but did not get

beyond the novitiate, and when he came to London at this time had just let his hair grow again (a most artistic crop according to a contemporary photograph!). He and Bentley became very friendly; then—some years later—Mr. Hemy went abroad to study painting at Antwerp under Baron Leys, and although the friends corresponded two or three times a year, they did not meet again till 1880.

Another Ushaw man, Charles Hadfield, of Sheffield, joined the circle in 1863. He first met Bentley at St. Cuthbert's College in July 1862, where both had been invited for the annual "great" week, the latter being at the time engaged on some work for St. Mary's Church at Crook, a short distance from Ushaw. Bentley accepted an invitation to stay with the Hadfields in Sheffield during Christmas week that year; and in time came to regard Matthew Ellison Hadfield and his wife much in the light of his own parents. The former knew Doncaster well, having lived there for some years when serving his articles with the architects, Woodhead & Hirst; his familiarity with the scenes and friends of John Bentley's youth served as a foundation for their affection. It was on the younger man's advice that Charles Hadfield came to London to study architecture in 1863; Bentley found him suitable lodgings, and, becoming mentor and guide to his youth and inexperience, closely directed his studies and helped him on with advice and encouragement.

As one of the few survivors of that enthusiastic band, Charles Hadfield's reminiscences possess a special interest; he writes: "The times were full of stimulus for earnest students of mediæval design. . . . Publications like Viollet-le-Duc's *Dictionnaire,* Nesfield's *French and Italian Sketches,* and Johnson's *Churches of Normandy* aroused general enthusiasm, and, needless to say, these things were topics of frequent discussion at 14, Southampton Street, where Bentley's comments and strong artistic views on all that was passing were an infinite delight to the little coterie of friends whose debates were often prolonged into the early morning hours."

But there was a lighter side to this happy intercourse. Three

or four of the set would meet and dine inexpensively together night after night at Bibra's, in Charing Cross Road, a great place for good macaroni and other Italian dishes at a period when such were rarely to be had in London; the fun and high spirits of youth often made these meals rather noisy, as one at least of the company remembers. Afterwards an adjournment would be made to Bentley's chambers close by, which became indeed their Parliament of high ideals and aspirations. From the architect's diaries, kept with more diligence at this early period than in later years —for in common with many diarists he had the habit of beginning each January with strenuous intention, and gradually relapsing to blank pages as the year grew older—it seems that amusements, other than those derived from his work (which was ever a labour of love), were conspicuous by their rarity. Very seldom is a visit to the theatre recorded; while sports and games claimed no part of his time.

It seems a rather curious thing that a Yorkshireman, one, too, reared in the home of the St. Leger, should object as violently as he did to horse-racing; indeed at one time the subject could not be mentioned without an explosion of wrathful denunciation. Doubtless he saw a good deal of the seamier side of the sport in his youth. Fishing was the only sport he ever really cared for—opportunities for indulging it in holidays, though few, were always eagerly seized when they came his way. In the ordinary way he never so much as dreamed of taking Saturday "off" for exercise or amusement.

The main recreation in London seems to have been found in long walks, usually at night; his protracted hours of work and reading were otherwise interrupted only by the visits of friends.

There were others at this period who, important though their influence on Bentley's life may have been, yet stand apart for one reason or another from the intimate brotherhood whose names we have recorded. Two dated their acquaintance from the Exhibition of 1862, when their attention was attracted by the genius and originality of several works executed from Bentley's

designs. Thomas Christopher Lewis, architect, bell-founder, inventor, and organ-builder, and one of the finest judges of musical tone of his time, was drawn to him by an identity of taste and a similar love of fine detail and craftsmanship. This ripened in time to a very deep friendship: much was done in common in acquiring old furniture, pictures, and china, and Bentley came to owe a great deal to Lewis's kindly anxiety to put commissions in his way. Through the latter's introductions a considerable amount of work, especially that of a domestic nature, together with church furniture and organ cases, was brought to his friend's office.

The second friend and client to whom we refer was the late Mr. John Montefiore, a West India merchant of most delightful and charming personality, and a great lover of art, who was the possessor of a considerable collection of pictures and prints. Much attracted by some iron gates at the Exhibition, executed by Hart & Son of Wych Street from Bentley's designs, he hastened to call on their author, whom, as he informed his family, "I found such an interesting young man that I have asked him to call," and immediately commissioned him to design a font for St. Mary's Church, Bridgetown, Barbados, and later a fountain for the same town; both are full of detail of which his diaries tell in referring to the constant and painstaking supervision of their execution. Bentley's friendship for the Montefiores, to all of whom he became equally devoted, strengthened with the passing of years; he was always intensely grateful for this early encouragement when it was so sorely needed.

As one instance of their happy understanding may be recalled the occasion when Mr. Montefiore asked him to inspect his house at Streatham with reference to some necessary repairs, premising that the survey was to be considered a business transaction. Bentley demurred, but at length gave way, and arranged to breakfast with the family before going over the house. Later in the day he sent in a written report, in which attached to every item of his morning's inspection was a portentous charge, total-

ling altogether about fifty guineas. At the foot of the bill, however, appeared a credit allowance of forty-nine guineas "for my breakfast and enjoyment in your pleasant company"—leaving a fee of one guinea as a concession to Mr. Montefiore's stipulation!

W. Butterfield, the architect, a friend of T. C. Lewis, came also to be counted, though never of his intimates, among Bentley's friends. It is said that the latter was the only architect he ever called on, and indeed Butterfield was as friendly with him as he was with any one. Though a great man, he was certainly also a man of many little peculiarities. For example, though his office was in his private house, he never descended to it from the upper floors, unless fully dressed for the street in hat, great coat and gloves! The two men disagreed strongly on some points, for example on the treatment of the roofing of church aisles. Bentley disliked greatly the effect of lean-to aisle roofs showing in the western elevation, a feature approved and often introduced by Butterfield. But they agreed, in spite of fundamental divergences of taste and practice, in a great mutual admiration.

Yet another dear friend was Frederick S. Barff, at one period in Anglican orders, who had become a Catholic about 1850. He turned his attention then to chemical science and research, and later held a lectureship at Beaumont College, Windsor. Through Barff and his brother, the late Rev. Albert Barff, Prebendary of St. Paul's and vicar of St. Giles', Cripplegate, Bentley from time to time obtained a good many commissions, especially for stained glass, and probably through the former came to know a number of Jesuits who afterwards became his clients. Frederick Barff's learning, his experiments in rendering indestructible the pigments used by stained glass painters, together with his interest in enamelling and kindred subjects, made him a welcome addition to the Southampton Street set from 1865 and onwards.

Clerical friends had come much into Bentley's life during his architectural pupilage. Foremost among these was the Rev. H. A. Rawes, D.D., whose interest in him began when he was superintending the building of Clutton's church of St. Francis of Assisi

in Pottery Lane, Notting Hill. One of the band of Oblates of St. Charles gathered together by Dr. Manning in Bayswater in 1857 at Cardinal Wiseman's behest, Dr. Rawes had been a clergyman of the Church of England who, like his great chief and the Rev. C. J. Laprimaudaye, also an Oblate, was brought into the Catholic Church by the Oxford Movement. Rawes was a mystic, with poetic imagination exalted to things holy and beautiful. From him Bentley derived something of his love of symbolism and a great deal of his spiritual fervour. But Father Rawes' influence did not at once incline Bentley to the Catholic Church; the process was one of slow growth.

The religious impressions of youth had been assimilated in the Low Church atmosphere of a provincial town—indeed, Bentley's family leant in some measure towards Nonconformity. Undoubtedly he retained all his life a certain Puritanism of thought and habit which in effect reacted on and strengthened Catholic observance. Arriving in London without any particular religious enthusiasm, it was nevertheless almost a foregone conclusion that the strong stirrings and awakening of the Church of England at that period should attract a young man of his mental and moral calibre, just released from boyhood's leading strings. Possibly it was through the clergyman with whom he first lodged in London that he learned to need more stimulating spiritual food than life had heretofore offered, and then his natural instinct for the beautiful led him straight to the devotional and more ornate ritual of the High Church services. He had a voice of good quality and became for a time a member of the choir of St. Stephen's, Walworth, until a change of lodgings, to be nearer to his work, took him, as we have seen, to live with the Blackburnes in Grenville Street, Bloomsbury. He must have strained or lost his singing voice then in some way, for in later life he never uttered a note.

The story is told that, one day in 1859, while inspecting the work in the Jesuit church at Farm Street, he got into an argument on religion with an old Irish labourer, and received such a "licking" that he left the church without saying a word, but

with impressions that helped him later when Father Rawes took him in hand, though that time had not yet come.

Two years later Bentley took rheumatic fever, becoming so seriously ill that N. H. J. Westlake, calling on him one day, and knowing something of the doubts that then were besetting him, advised him to vow to St. Thomas of Canterbury to become a Catholic if recovery were vouchsafed. He did begin to mend then, and afterwards confided to Westlake that the promise had been made, but to the Blessed Virgin. The final decision was made when he came to know Cardinal Wiseman, which came about in this way.

After the completion and opening of St. Francis's Church in February 1860, Father Rawes entrusted to Bentley the designing of an altar of St. John the Evangelist—the panels in its reredos and frontal being painted by N. H. J. Westlake. Cardinal Wiseman was much struck with this altar, and invited the painter to lunch, who then took the opportunity of giving credit to the designer, explaining that he was not yet a Catholic. Wiseman exclaimed, "If he becomes a Catholic, I will baptize him!" The promise was redeemed on Wednesday in Holy Week, April 16th, 1862, when John Bentley, assuming the additional name of Francis, was the first to be baptized at Notting Hill in the new baptistery and font he had himself designed.

The Cardinal thereafter got to know the young architect well. He told him in conversation on one occasion that he (Bentley) would live to see the day when Catholicism or Protestantism would not be the question, but "Christ or no Christ," a prophetic utterance when we consider the battle waging round religious teaching in our schools, in which Catholic and Anglican are fighting side by side. Three years later, when Cardinal Wiseman died, Bentley shared keenly in the universal sorrow. His diary tells how after attending the funeral in Kensal Green Cemetery on February 23rd —a great concourse at which all London seemed to be present— he returned home "completely knocked up."

The second and third Archbishops of Westminster were both

drawn from the Congregation of Oblates at Bayswater, and with both he was to enter into very close relations, as subsequent chapters will show. For Cardinal Manning he felt a deep veneration, and regarded him as a saint to the last days of his life.

Bentley embraced his new spiritual life with all the fervour of an ardent, self-denying nature; the Catholic ideal became the pervading spirit of his life and work. This keenness to observe the law in the spirit rather than merely in the letter, led him into an excess of fasting in his first Lent. Misunderstanding the regulations, he confused the law of abstinence with that of fasting, and ate no meat during the whole forty days. How heartily he hated fish by the time Easter Sunday came round, and how desperately he fought the temptations offered by savoury-smelling viands, which seemed never so desirable and he never so hungry as during those weeks! His disgust must have been intense when at the end he discovered the needless severity of the penance. The incident is worth recording, however, for it strikes the keynote of his obedience and loyalty. Never was meat allowed to appear on his table, even for non-Catholic guests, on abstinence days, and as strictly he forbade theatre-going on Fridays for himself and his family.

He used to attend very frequently the little chapel of St. Anselm and St. Cecilia in Duke Street, Bloomsbury. Later, after it ceased to exist, he went to the church in Maiden Lane, and would occasionally, when time permitted, walk to Pugin's Cathedral of St. George at Southwark, or to either of the Oblates' churches in Bayswater.

From Mr. Charles Hadfield comes the following delightful pen portrait of the artist at this period, which, in conjunction with the photograph (Plate XLV), gives a most faithful impression:

"He was a 'fellow of infinite wit,' with a charming manner and a lovable and attractive personality which surrounded him with friends. He loved association and intimacy with distinguished men, his seniors, who appreciated his precocious wit and undoubted talent. . . . There was always, even in his moments

of fun, a straying far-off look and influence about him pointing to the noble ideals which guided him through life. . . . He hated snobbery and shams of all kinds, and denounced them energetically; was a hard hitter in an argument, and generally scored. At such times his hair used to bristle up, and with a face full of determination and intellectual energy he was perfectly irresistible." One of these small argumentative scores was *à propos* of X—— remarking one day at 14, Southampton Street that 'Bentley's statement was an offence against common sense.' Bentley glared at him and asked X—— if he could define common sense. Poor X——, who often spoke in haste, could not, and utterly collapsed, to the fun of those of the coterie who were listeners.

The photograph reveals the massive head, with its broad brow, very full over the eyes, and mane of hair, tawny brown and always rather unmanageable—" the young man who never brushes his hair " was his sobriquet in certain quarters, but the accusation was untrue, though he never submitted to the close crop which, he maintained, made all modern men look like escaped convicts! Nose and mouth were heavy, the latter, shadowed by a light brown moustache, above a strong chin and square jaw. The great charm of the face lay in the deep-set blue eyes—a very soft blue, with a " far-away " look—and the delightfully humorous smile, which lit up and transfigured the whole countenance. It would begin with an indescribable twinkle of merriment in the eyes impossible to forget. His children used often to repeat things that had amused him before, in the hope that he would again break into smiles and laughter.

When roused to anger or indignation, his hair would literally stand on end, as Mr. Hadfield says. Detesting the stage with a quite bitter hatred, while equally intolerant of religious discussions in his house, on certain subjects it was hopeless to attempt to enter into argument with one who otherwise was always exquisitely tender to the feelings and prejudices of others. With a fine capacity for friendship, yet by few was the precept " If thy right hand scandalize thee, cut it off " more rigidly applied. If

any he trusted, however dear, deviated in the least from the high standard of principle by which his own life was ruled, the friendship ceased from that moment. There may have been a slight puritanical severity of temperament to narrow his judgments, but certainly no hardness of heart; for he always suffered acutely in the breaking of bonds he had accounted sacred.

Rather above middle height, he was very broad-shouldered and strongly built, with well-shaped hands and feet. The friends of these early 'sixties say he was always smartly dressed, though not a dandy; but he used himself to admit to having gone through this phase, as most young men do. He seems to have affected *some* vanities of dress; on one hot summer's night, at Phyffers' studio, a wine bottle with a very obstinate cork, which no one else could manage, had to be tackled. "Bentley," says one who was present, "undertook it, and with his *usual* energy, he pulled the cork and bottle-neck off, the wine running over his smart white waistcoat and light nether garments to our intense amusement!" Later he became a little careless about his dress and appearance, but after his marriage (he was then thirty-five) was made to wear gloves and smarten up considerably.

In spite of a solid and rather typical Yorkshire frame, he was never very robust, and all through life suffered from severe and frequent headaches, which sometimes brought in their train harassing fits of depression. A friend calling on him one day found him just recovering from an attack of this sort. He told how he had sat in his room for a day or two, unable to keep his thoughts together or to draw a line. "But," he went on, "I have just finished reading Cardinal Newman's *Dream of Gerontius*, and it has stirred and roused me up to life and action." Probably the headaches and depression, largely constitutional, were intensified by insufficient exercise, for, as years went on, the daily walks were gradually abandoned from lack of time, also because his hand became shaky after walking to the office in the morning. Then again, the habit of forgetting luncheon or at the most taking a very slender one, his only food between breakfast and dinner, in the

long run greatly weakened the constitution of which he had ever been supremely careless.

Remonstrances from friends and family were alike unavailing. Time, in his opinion, was too valuable to be wasted on thoughts of bodily comfort. After one of the several serious illnesses which affected his closing years, W. Christian Symons, the painter and mosaicist, and an old friend, wrote imploring him to take thought of his health, and especially made suggestions on the matter of diet. Bentley replied : " If I were to take food in the middle of the day, I should lose so much time that it would be impossible to keep things going. . . . I wish circumstances allowed me to act on your advice."

This passion for work kept him often at his desk until late into the night, for he would resume his pencil after his evening companions had left. Friends passing his rooms very late, and seeing the lamp still burning, would come in to remonstrate, and learn perhaps that he had not set foot out of doors all day. Such were the strenuous beginnings of Bentley's lifework.

CHAPTER XVI

TEN YEARS OF SMALL ECCLESIASTICAL COMMISSIONS AND DEVELOPING TALENT. 1860—1870

Useful clerical friendships—Sketch of the foundation of the Oblates of St. Charles and their influence on Bentley's life—Additions, decorations, and furniture, St. Francis's, Notting Hill—Schools and presbytery of St. Francis's, Notting Hill—Addition of north aisle, St. Mary of the Angels—Altars at SS. Peter and Edward, Palace Street—Beginning of connection with Franciscan nuns—Exhibits at Great Exhibition, 1862—Altar and pulpit, St. Mary's, Cadogan Street—Altar and tabernacle, St. Mary's, Crook—Friendship with the Redemptorists—Altar, reredos, tabernacle, etc., at Bishop Eton, Liverpool—Small commissions at St. Mary's, Clapham—Tabernacle and alterations, St. Oswald's, Old Swan, Liverpool—Altar and reredos, St. Patrick's, Liverpool—Altar frontal and tabernacle, St. Peter's, Doncaster—Commissions received from and through the Hadfields—Letter *re* a rejected pulpit—Anglican commissions—Fonts—Drinking fountain at Barbados—Reading desk, etc., Christ Church, Streatham—Reredos and font at Collaton Church—Reredos and restoration, Northbourne Church—Hammersmith Seminary and the promise of a turn of fortune—New chambers at 13, John Street, Adelphi.

It must not be inferred from the heading of this chapter that Bentley's work was developed solely on ecclesiastical lines during the first ten years of his architectural practice; although it is undoubtedly true that a number of Catholic commissions of small scope and slender pecuniary profit formed his mainstay during certainly the earlier part of this somewhat struggling decade. For convenience of arrangement and to ensure continuity of interest, it has seemed best to group the domestic work, the stained glass, monuments and miscellaneous products of his entire life under their respective separate headings; and, since Bentley's change of style in church building coincided roughly with the close of the decade, to treat in this third chapter solely of the early church work, both constructive and decorative, Catholic and Anglican.

Trained in the office of a Catholic church architect, and himself

recently a convert to that faith, Bentley necessarily looked to its clergy for employment. Chief among the earliest of his clients ranked the community of Oblates of St. Charles Borromeo, founded at Bayswater by Dr. Manning in 1857. So far-reaching was to become their influence on the young convert's life—indeed, since Cardinal Vaughan was one of their early members, it continued to the very end—that it may be deemed not altogether irrelevant to recall briefly the circumstances in which the Oblates' mission in West London was started and those that brought him within its sphere.

In 1850, the year of the restoration of the Catholic Hierarchy in Great Britain, there existed but a single church of that faith within the wide district extending from Marble Arch to Harrow-on-the-Hill. This, a diminutive school chapel served by one priest, was in Westmoreland Road, Bayswater. Manning, urged in 1857 by Cardinal Wiseman to make this spot in the vast unworked area committed to his charge the centre of the missionary and educational scheme so dear to the hearts of both, derived encouragement from the fact that the local Catholics had in the preceding seven years taken independent steps to improve their position. They had secured a plot of land in Westmoreland Road, on which two ladies living near by undertook the charge of erecting a Gothic church of sufficient proportions. The architect employed was Mr. Thomas Meyer, who in 1850 designed a church, consisting of sanctuary, nave, and two aisles, intended to be completed with a spire. Unfortunately the two benefactors under-estimated the cost, and when the walls and part of the tower were achieved, they were forced to suspend the work for lack of funds. During several years the skeleton church remained roofless, and in the meantime the two sisters died. Since within the boundaries of Westminster proper no space could be found for Dr. Manning's great enterprise, the roofless church and the spiritually almost virgin soil of the Bayswater district seemed to offer ideal conditions for his energies.

The objects of this community of Oblates, similar to that

established by the Saint in Milan, were, according to their statutes, " not only to provide for the ordinary administration of a parish, but to raise a number of ecclesiastics for any diocesan work, such as teaching, giving missions, or assisting at other churches that might be in need of their services." [1] It should be remembered that in the south of England at this date not one of the seminaries since founded were in existence, and therefore the importance of Manning's scheme cannot, from the Catholic view-point, be over-estimated.

Without delay, therefore, " Dr. Manning with five priests and two clerics " (the former including Charles Laprimaudaye, the second of the great trio of friends and fellow-converts of whom Robert Wilberforce was the third [2]), " on Whit Sunday, 1857, took temporary possession of a small house, 12, Sutherland Place, close to the unfinished church." Meanwhile workmen were set to roofing it in and building the adjoining community house, and two months later sufficient progress had been made to open the church for divine service. The event took place on July 2nd, when Cardinal Wiseman solemnly blessed the church under the title of St. Mary of the Angels. For eight years it remained the centre of Manning's spiritual activities.

Building enterprise was then rapidly developing the Bayswater district, and very soon it became necessary to decentralize to some extent the missionary work. The Rev. Henry A. Rawes was sent to take charge of the poor and populous district of Notting Dale; to Father Kirk was entrusted the cure of souls on the eastern side of the mission area, then known as Kensal New Town.

" There was at that time," says Father Kirk, " but little prospect of purchasing land or building a church, but something might

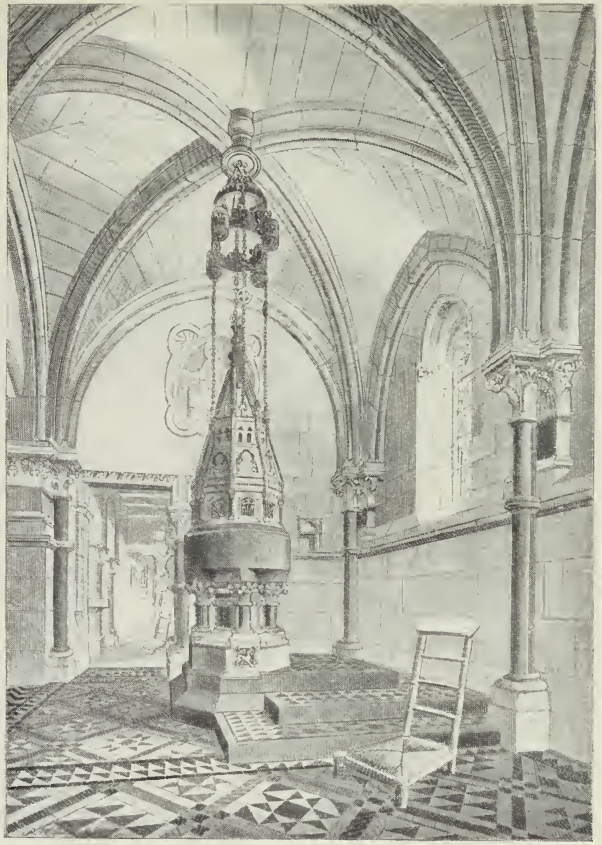
[1] From *Reminiscences of an Oblate of St. Charles*, by the late Rev. Francis J. Kirk, O.S.C., to whom we are indebted for much that follows. Passages taken from his book are within quotation marks.

[2] Who died respectively in 1858 and 1857. All three had been married in their Anglican days, and all were widowers, which led to the bestowal of the waggish name of " The Widowers' Children " on the new community. R. Wilberforce died in Rome on the eve of the founding of the community.

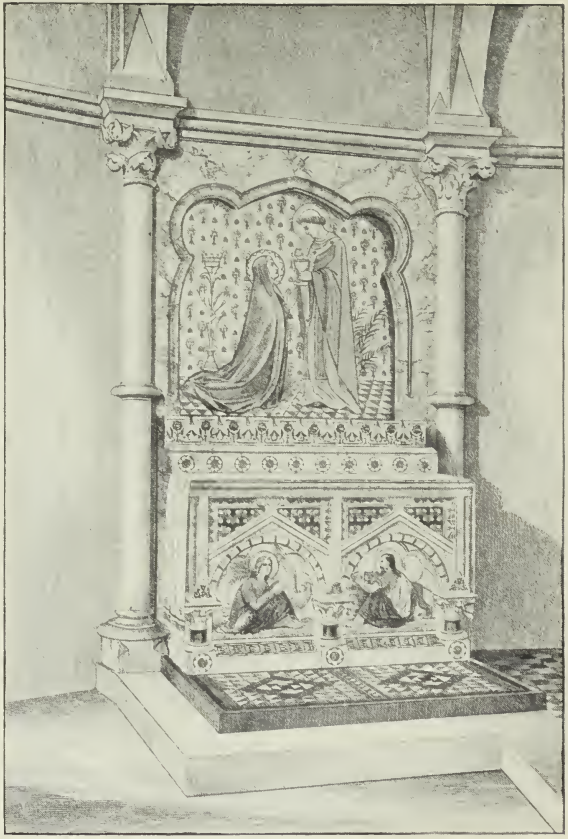
be done, it was thought, by appointing one of our fathers to look after the enterprise of the straggling flock. . . . The canal was the boundary that separated the town from the Kensal Road. The steep bridge leading from Westbourne Park Station was not in existence at that period; all who wished to reach the Harrow Road were obliged to cross the canal in a ferry boat at the cost of a halfpenny. The entire neighbourhood resembled a country village. The dwelling-places were small cottages consisting of two rooms, with a wash-house at the back, each cottage standing alone in a plot of ground with shrubs and trees, which were very convenient for hanging out clothes to dry. Nearly all the women were employed at laundry work. . . .

"A short experience gave evidence that occasional visits were but of little use. The distance from church and schools was an insuperable difficulty for both parents and children. Nor would it do to wait until some great works were accomplished. A humble beginning must be made. Accordingly, possession was obtained of one of the cottages and arrangements were made for a little school under the charge of a suitable mistress. The two rooms gave sufficient space for the children and the wash-house at the back was admirably adapted for the reception of infants while their mothers were employed. A row of sleeping cots were arranged against the wall with a girl to look after them. . . . The same cottage was also made use of for another very important purpose. On Monday evenings the grown-up people were invited to attend a short religious instruction and devotions, enlivened by the singing of one or two hymns. It was easy enough to fill both rooms."

Meanwhile the district was rapidly becoming more urban; the cottages gave place to long rows of three-storeyed houses and shops, and it soon became imperative to provide on a larger scale for the spiritual needs of the people. One of the new houses was rented, the ground floor was transformed into a chapel, and the upper into schools. This in its turn becoming inadequate, a plot of land was acquired in Bosworth Road, and fairly large schools,



S. Francis's Church, Notting Hill: Baptistery (1861).



St. Francis's Church, Notting Hill: Altar of S. John.

Plate XLVI.

A B

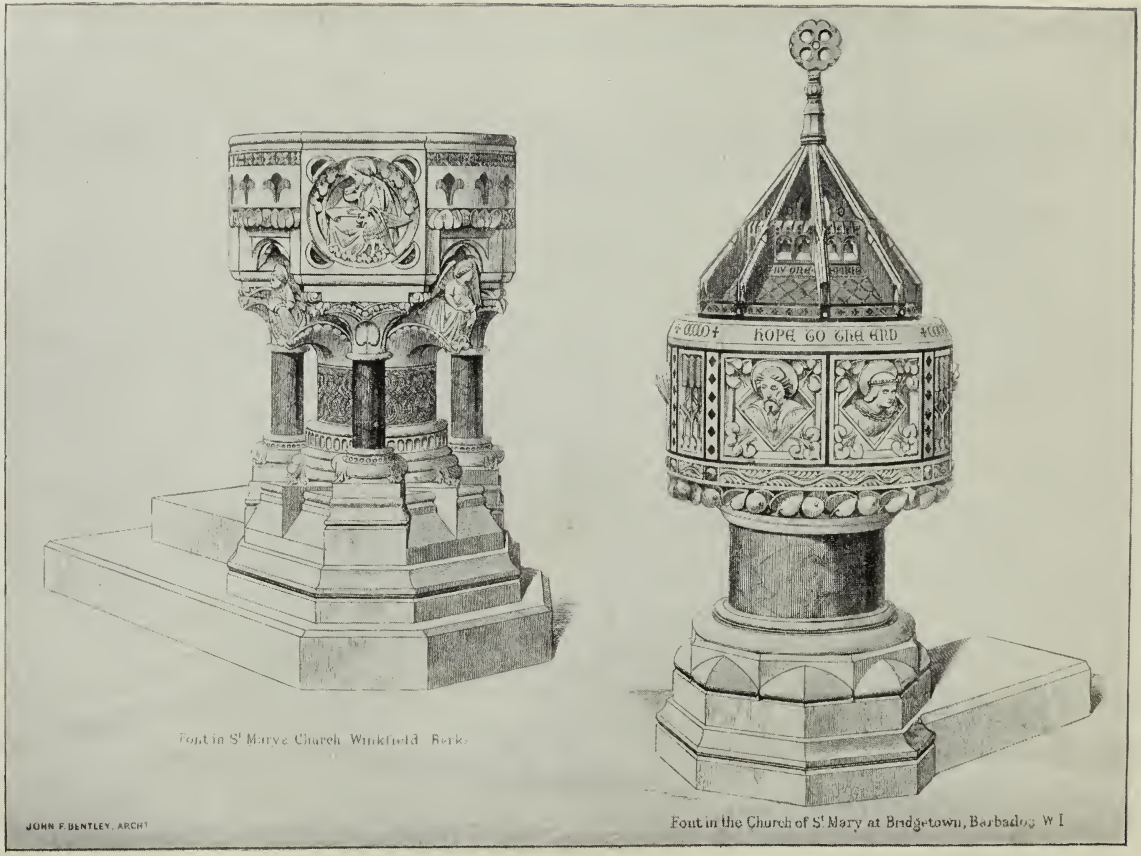

HOPE GO GHE ERD
Font in St Marys Church Winkfield Berks
JOHN F BENTLEY, ARCHT
Font in the Church of St Mary at Bridgetown, Barbados W I

PLATE XLVII.—TWO EARLY FONTS: (A) ST. MARY'S, WINKFIELD, BERKS. (B) ST. MARY'S, BRIDGETOWN.

their lower storey designed to serve as a temporary church, were built by the late Mr. S. J. Nicholl, at one time in partnership with Bentley's friend T. J. Willson. The congregation had outgrown this accommodation by 1872, when Bentley was asked to put up a temporary iron church until such time as funds would permit the building of a permanent church. How Bentley was entrusted with the designing of this is a later story which is told in another place (Chap. XVII).

St. Francis's Church, Notting Hill

His first commission from the newly founded Oblates was in connection with the church at the opposite corner of their cure. In the mean streets of Notting Dale was (and still is) congregated a dense population of the very poorest class, including then many Irish Catholic emigrants. So close was the network of narrow streets that it was difficult to discover a spot on which to erect even a small chapel. Ultimately, on a humble site secured in Pottery Lane a church in the severely simple style imposed both by the poverty of the neighbourhood and the clergy's limited resources had been built by Mr. Thomas Clutton in 1859, and opened on February 2nd, 1860.

Bentley, then just twenty, was, as already recorded, an assistant in this architect's office, and fast bound under the spell of the revolt from national styles and the French influence then in fashion and colouring the latter days of the Gothic revival. Charged to supervise the erection of the Pottery Lane church, his genius and originality, fast expanding in the congenial atmosphere of Clutton's office, soon captured the notice of Father Rawes, the priest in charge, who, within a short space after the opening, realized the total inadequacy of the accommodation provided by the new church. Says Father Kirk again: "Great efforts were necessarily and successfully made to secure an adjoining plot of ground, though even this hardly sufficed for the intended enlargement of the church and the building of a presbytery

and schools. Nothing less than genius could have succeeded in adapting so irregular a piece of ground to the proposed plans."

To Bentley, who had then just taken the momentous decision to refuse Clutton's proffered partnership and begin practice on his own account, Father Rawes entrusted the additions and, as means would permit, the internal embellishment of the church. This, consisting of nave, north aisle, and chancel, was enlarged in 1861, by the addition of a baptistery at the west end of the aisle, built in thirteenth-century French Gothic style, which " as the production of a young architect then little known to fame, was much admired. There is a breadth and simplicity about the design which distinguished it from previous work, as well as from much that was executed at that time. In the character of the capitals, the treatment of the font, and other details a tendency to depart from English tradition may be noted, and this is the more remarkable because the architect, like many others, has since retraced his steps and is now emphatically insular in his taste." [1]

A more modern critic remarks that while thus markedly departing from insular tradition Bentley yet contrived to avoid that " *bizarrerie* which in the hands of unskilful practitioners caused such a revulsion against the Franco-Italian mania and did much to further the return of our chief architects to the generally accepted and much better liked modes of English Gothic. Among them was Mr. Bentley himself, whose churches of St. Mary, Cadogan Street, Chelsea, and Corpus Christi at Brixton are eminently northern in the character of their plan and detail." [2]

Into this stone groined baptistery colour is introduced by means of shafts of red and Irish green marble. Certain details of the masonry destined for the sculptor's chisel were for lack of funds never finished in Bentley's lifetime; a stone tablet affixed to the north wall nearly fifty years after the construction of the baptistery records the interesting fact of their completion by the

[1] *History of the Gothic Revival*, C. L. Eastlake, 1872.
[2] *London Churches, Ancient and Modern*, T. Francis Bumpus.

architect's son Osmond in 1907, who added also the iron grilles and gates, and two opus sectile wall panels, as pictured in the woodcut[1] from Eastlake's *Gothic Revival* (Plate XLVI). The inscription sets forth that:

"This baptistery and font, originally designed and built by John Francis Bentley, and completed by his son, Osmond Bentley, in October A.D. 1907, in commemoration of the Sacerdotal Jubilee of the Rev. James Baker White, Rector of this church, was newly adorned and guarded by these grilles in the month of October 1910, in memory of the same beloved pastor, who on the 1st of January, 1910, fell asleep in the Lord. R.I.P."

It is curious and perhaps worthy of record in these restless days of change of employment and of dwelling-place that a mason who worked on this completion for the architect's son was the son of one employed on the baptistery by Bentley in 1861.

The font, designed in the same year, consists of a circular bowl of red granite borne on a large central shaft with four lesser columns of dark green marble springing from an octagonal plinth. This plinth is built up of successive mouldings in red marble, green marble, and alabaster. The topmost section of alabaster is adorned with incised leaf ornament and four panels containing angels, done in black cement. The platform and steps on which the font is raised are, like the rest of the pavement, carried out in tessellated tiles. The boldly foliated alabaster caps and their four short and slender green marble shafts are about equivalent in height. Depending by four chains and a corona is the octagonal turret-shaped cover, fashioned in polished oak and with demi-figures of angels painted in black on its eight panels. Designed in 1865, it formed Bentley's thank-offering for reception into the Catholic Church and his baptism, the first to take place in this chapel. There was then no font, and Cardinal Wiseman made use of a basin for the simple ceremony. The workmanship of the font cover was the gift of his friend Mr. T. C. Lewis, in whose organ-building shops it was executed.

[1] Bentley, we are told, was at great pains over the preparation of this woodcut.

The baptistery windows, the only stained glass in the church designed by Bentley, are two single lights, depicting respectively St. John the Baptist wearing a sheepskin garment beneath a green robe with rich red lining, and St. Charles Borromeo habited as a cardinal, and holding the red hat in his right hand. Below the saint's feet is painted the motto of the Oblates, the word " Humilitas " symbolically crowned. This glass was painted by Messrs. Lavers, Barraud & Westlake from Bentley's designs.

Since the irregular and awkward site did not admit of any possibility of widening the church, it was decided to increase its capacity by prolonging the aisle eastwards in a long graceful curve round the apse to form a lady chapel, dedicated to our Lady of the Seven Dolours. Within the next two years the enlargement was completed, and Bentley had also built the porch at the north-west corner, and the presbytery and school in thirteenth-century French Gothic style [1] upon the remaining portion of land at the west end of the church.

These are three-storeyed buildings in yellow brick with stone window dressings and roof corbels. The roofing is carried out in bands of purplish and greenish slates, delightful features being the pyramidal turret on the right side of the house, with its wrought iron finial cross and the school-house gable above bold lion and dragon corbels, crowned with another finely wrought finial. The house is united to church and sacristies on the rear part of the site, and the schools forming a continuous building are brought forward on the left at an angle flush with the frontage, leaving a small paved courtyard in the centre. The whole group affords evidence, in spite of the pinch of slender funds, of the way in which Bentley contrived even at this early date to impart originality in effective touches of detail to the least promising commissions.

The house rooms were of necessity inconveniently small and without any back ventilation, and the only way to get a playground for the children was by utilizing the flat roof of the schoolhouse, protected by iron railings. Doubtless here the

[1] An excellent example of this style, says Mr. C. L. Eastlake.

children had the advantage of purer air than that of the squalid surroundings of Pottery Lane.

Bentley's earlier commissions for St. Francis's Church, nine months after its completion by Clutton, date from November 1860, and consisted of small accessories such as an alabaster offertory box, polished and slightly inlaid with designs in black cement, and the bracket for the statue of the patron saint, of similar description. We next find him at work on an oak chancel seat (a plain chair of folding type) and in March 1861 occupied with the drawings for the altar of St. John referred to in the preceding chapter, momentous since they really marked an important development of his career (Plate XLVI).

This altar stands between two columns in the Lady Chapel and occupies one of the cants occasioned by the chapel bending, as we have described, partly round the apse, on account of the irregularity of the site. The frontal of the altar is of alabaster, panelled by cusped arcading, marble and glass mosaics filling in the spandrels; incised ornament in black cement also decorates the sills, bases, and triangular pieces over the caps. The first super-altar has a row of incised pateræ, with marble centres; the second is crenulated, the spaces between each crenulation being filled in with an incised decoration, with projecting spars of marble in the centre of every flower. The reredos is a moulded cusped frame of alabaster enclosing a painted representation of St. John giving communion to the Blessed Virgin. The diaper on the gold background is an arrangement of eagles with intermediate stars, while on the right of the Blessed Virgin is the crowned lily and on the left of St. John the palm. The nimbi are also symbolically decorated. In the frontal are two pictures on gold backgrounds representing St. John and his prototype Daniel; in the former are introduced the eagle and palm, in the latter the lions.

These subjects, treated in a purely decorative manner, and therefore kept flat in colour and outlined with a strong black line, were painted by Mr. N. H. J. Westlake, the first of a long series of works executed in collaboration with Bentley. Earp of

Lambeth was entrusted with all his stone carving at this period. The reproduction of an old engraving of this altar of St. John illustrates the trend of Bentley's taste and provides material for comparison with his altars of middle and later years. The love of colour and the rich effects produced by the use of marbles, mosaic, and enamel was strong in him then, and is evidenced on every side in St. Francis's Church, though nowhere does it result in anything garish in effect or " out of gear," as he would have termed it—a favourite expression often on his lips.

Two years later saw the construction of the high altar and reredos, sumptuous with rich inlays of marble and glass mosaic and black cement set in alabaster. The frontal, recessed behind four shafts of light greyish-green marble, with square bases, has a central panel painted with a representation of the dead Christ on a gold ground. The lateral panels are canted and filled with mosaics of pale blue and red triangular tesseræ, while the sills are enriched with mosaic inlays in green and gold. The first super-altar is bordered with a band of pink marble closely inset with acute triangles of black; the second, also of alabaster, is ornamented with a series of sunk circular panels, each containing a concentric red and green marble inlay, and divided by black incised foliation. The ark-shaped tabernacle of alabaster has a door of brass enriched around a full-length figure of the Sacred Heart with engraving, enamel-work, and jewels.

The reredos, affixed to the east wall, consists of an alabaster screen adorned with tile mosaic work mainly in green and gold. Beneath the broad and powerfully chiselled leaf cornice, four panels, in the form of seven-rayed stars, contain on gold backgrounds painted half-figures of four types of the great Sacrifice, Abel, Noah, Abraham, and Melchisedech, while in the centre of the structure an heraldic hound—the " Hound of Heaven "—emerges from the leafy cornice to bear upon his back a small circular throne, backed by an oval alabaster panel of mosaic, whence rises the small tower-like canopy, gilt and surmounted by the divine Pelican.

From the sanctuary one gets a charming view of the curved Lady Chapel, which consists of two bays and an apse groined in bold yet effectively simple fashion.[1] Each bay is pierced on the north side by a pair of coupled lights, and is open on the south to the chancel. The apse groining springs from two slender shafts of grey marble, and a pair of corbels between which the altar is placed. Its walls are lined with a dado of encaustic tiles to the level of the super-altar; filling the space between this and the springing are frames of moulded alabaster enclosing the three subjects of the reredos.

Bentley was engaged upon this altar and the alabaster piscina also in 1863, when Mr. Westlake did the seven paintings on slate representing the Seven Dolours of our Lady, three on the north wall, three on the reredos, and one on the south side, which forms the north-east pier of the sanctuary. It should be remarked that the pictures on the north wall, namely the Presentation, the Flight into Egypt, and the Loss of the Child on the return from Jerusalem are not framed in marble mouldings as are those of the altarpiece. The subjects of the latter are (centrally) the Crucifixion, (left) the carrying of the Cross, (right) the descent from the Cross. The adjoining wall panel depicts Christ laid upon His Mother's knees. Fronting the sanctuary pier is a full-length representation of St. Francis of Assisi, which unfortunately has almost perished.

The altar of alabaster, almost white with roseate veining, has a frontal enriched with small paintings, and a mensa borne on four green marble columns surmounted each by a narrow panel within a trefoil arch containing a small full-length figure of an archangel drawn in gold upon a dark ground. The centre panel of the frontal formed by a lozenge within a quatrefoil contains a demi-figure of our Lady of Sorrows, her heart pierced with seven swords. Right and left are four circular medallions painted with busts of

[1] Recently (1913) re-decorated in colour by Osmond Bentley. The pictures on slate, which had suffered severely from atmosphere, neglect, and the passage of time, were rescued from utter destruction by the architect's son-in-law a year or two previously.

four virgin martyrs, St. Agnes, St. Catherine, St. Cecilia, and St. Agatha. Along the super-altar are sculptured square pateræ with foliage, centred with a boss of rose or green marble, and interspaced with horizontal fluting.

During 1863 and 1864 Bentley continued to design numerous items of church furniture for Dr. Rawes; the list includes, among metal work, a monstrance, an iron offering stand for the Lady altar, a processional cross, a music stand, candle branches and candlesticks; among church vestments, a tabernacle veil, red and purple altar frontals (the purple one having two applied crosses of cloth of gold embroidery bordered with purple and gold fringe), red, white and purple veils, a processional canopy with applied heraldic ornament in coloured satins on a white ground, hangings for the reredos, and a banner. Among miscellaneous furnishings we find reliquaries and a confessional mentioned in 1863, and a press for altar frontals in the ensuing year.

A reference to the jewelled monstrance, a beautiful thing on which Bentley bestowed infinite pains, is enshrined in Father Rawes' dedication of his book of poems and essays, *Sursum*, published in 1864:

"I PUT THIS BOOK UNDER THE PROTECTION OF ST. JOHN THE EVANGELIST
THE DISCIPLE WHOM JESUS LOVED
AND OF
MY FATHER ST. CHARLES BORROMEO
AND
I DEDICATE IT TO
THOSE MEMBERS OF THE CONGREGATION
OF
ST. FRANCIS OF ASSISI, NOTTING HILL
WHO
IN THEIR LOVE FOR THE BLESSED SACRAMENT
HAVE GIVEN
A MONSTRANCE TO OUR LORD."

The decoration of the fabric of St. Francis's Church meanwhile proceeded year by year; in 1864 was done the carving of the porch and the arcading to two bays of the chancel; in 1865 the arch of the chancel was added and the sanctuary finished with painted decoration; the Stations of the Cross hung in the nave also received some additional decoration. In 1870 Bentley designed a canopied niche for the statue of the Blessed Virgin, obtaining a very precious and refined effect by the juxtaposition of various coloured marbles and crystals. From a dragon corbel rises a slender shaft, its lower half of green marble, the upper of alabaster, with an alabaster cap which broadens to receive a thicker shaft of dull red, in section a quatrefoil; this in turn bears upon its foliated capital a corona of alabaster, set closely with faceted lozenges and polished bosses of crystal and marble, purple, red, and green. Above this comes the star-shaped pedestal on which the statue stands. At the height of the shoulders are inserted in the wall sculptured half-figures of SS. Gabriel and Raphael supporting a crown of *fleur de lis* whence springs a canopy, with two tiers of cusped openings, surmounted by a pineapple finial.

In 1872–3 the sanctuary was re-decorated, and the ceiling painted by N. H. J. Westlake; its two figures of angels holding scrolls have survived and been incorporated with later redecorations. The stained glass in the baptistery windows was also executed in 1872. Four years later the brass altar rails and some more candlesticks were made and new heating arrangements provided, and this seems to be the last of the improvements effected during Dr. Rawes' rectorship, who was transferred in 1880 to St. Mary of the Angels to occupy a similar post.

St. Mary of the Angels, Bayswater

Bentley's work for the Oblates' mother church during the period under consideration did not amount to much; it began in 1864 with a belfry stage for the tower, which Bentley thought might be completed as a tower rather than according to the original design as a *spire*; it yet remains unfinished, since the enlargement

of congregational accommodation has ever been of greater urgency.

In 1868 the baptistery was enclosed by iron railings and gates from Bentley's designs. The contract for an addition signed on June 12th, 1868, provided a second aisle on the north side, forming two side chapels dedicated to the Sacred Heart and St. Joseph. Bentley had not yet shed French Gothic influence; and it is interesting to compare the mouldings in this aisle with that on the south, built only three years later, and with the prolongation in 1887 of the north aisle to form the chapel of St. Charles, when he had definitely found himself and made the English late Decorated style his own. The other extensions of the church, ranging over a period of thirty years, fall therefore completely within the scope of the succeeding chapter.

St. Peter's and St. Edward's, Palace Street

Bentley was employed in yet another quarter by the Oblate Fathers, namely in the church of St. Peter and St. Edward, Palace Street, Westminster. Dr. Manning had been anxious to make this part of London the headquarters of his new Society of Priests; we have seen how Providence decided otherwise; but at the time that the project was yet in its infancy, he had in 1856, with Mr. Laprimaudaye's assistance, bought nine small freehold houses in Palace Street and begun to pull them down and make preparation for the erection of a church. When the roofless church at Bayswater was committed to his charge, so distasteful was the idea of relinquishing work already begun, he obtained Cardinal Wiseman's permission to carry out the original design of founding a church and schools at Westminster, with the difference that the church was erected on a much smaller scale and humbly on a level with the basements of adjoining houses. An Oblate was put in charge of it. Eventually as the need for schools became urgent a new church of Italianate type[1]

[1] "Gothic architecture, together with the Pugins and their traditions, was exiled from the diocese of Westminster."—Purcell's *Life of Cardinal Manning*, p. 356.

was built above the old, which thus became available for scholastic purposes.

In June 1863, Bentley received from Father Francis J. Kirk, who had been put in charge of the mission, the order to design an altar to be dedicated to St. John and to Blessed Benedict Labre. This remarkable side altar, placed on the south side of the church, is constructed of alabaster, its richly carved dossal and frontal adorned with fine inlays of various coloured marbles.

In 1865 he produced a brass sanctuary lamp and certain apparels for the altar. The high altar itself, an important structure in stone and marble, followed in 1867; it consists of a stone mensa carried on four shafts of pale pink marble, with boldly foliated and very un-English caps and bases in alabaster, partially gilt. The stone reredos (its delicate sculpture is now coarsened by many coats of white paint) terminates laterally in canopied niches surmounted by octagonal turrets flanked by small figures of angels bearing roundels inscribed with the letters I.H.S. Fine dignified figures of St. Edward, crowned and sceptred, and St. Peter bearing the Keys and triple tiara, occupy these niches. Doubtless they were sculptured in Phyffers' studio. The throne consists of four cinquefoil moulded arches supporting a groined canopy carried on delicate triple shafting—each arch being crowned with a triangular crocketed canopy. Small angel figures bearing types of Christ (the Pelican, the Lamb, etc.) on circular plaques are placed on canopied pedestals at each angle of the throne, which terminates in a hexagonal turret surmounted with a cross.

The back of the reredos is simple, with the exception of a sculptured cornice of vine leaves and grapes. The tabernacle, constructed of the same stone, contains within the tympanum of its arch sculptures of Christ seated with the open book flanked by two kneeling angels swinging censers.

During the 'eighties, Bentley's connection with Palace Street was continued (his marriage had been solemnized there in 1874) by the building of the presbytery and the internal decoration of the church.

Franciscan Convent, Notting Hill

Out of the architect's friendship with the Oblates arose that with the Franciscan nuns, and a professional connection enduring for forty years, cemented by mutual admiration and respect. Their gifted second abbess, Mother Mary Francis Burton (professed in 1857), was a woman of singular strength of temperament, and stood high in Bentley's esteem, and she on her part trusted him entirely and was wont to speak of his character in the warmest terms, especially of the disinterested simplicity of purpose shown in all his undertakings.

In May 1863, Mother Mary Elizabeth Lockhart [1] was abbess of the convent in Portobello Road, a young foundation, born of Dr. Manning's zeal for the education of destitute Catholic children, and placed under his special direction. Much was required for the furnishing and adornment of their chapel, but it was not until 1870 that the nuns could afford to commission Bentley to design a high altar to replace their temporary one. He had designed a brass sanctuary lamp for them in 1863, and two banners, to be embroidered by the religious, in 1866. This lamp, although the Franciscans sold their convent to the Dominicans several years ago, hangs in its ancient place, since it was too large for their new convent chapel at Bocking, Essex.

The two first years of Bentley's practice were lean indeed, but exhibits of designs for metal and stone work in the Exhibition of 1862 brought him friends and notice and widened his circle of clients. Chief among these exhibits may be mentioned a stone reredos executed by Earp of Lambeth. Things began, in 1863, to look more prosperous.

St. Mary's Church, Chelsea

There was then a small Catholic chapel, dating from 1812, of

[1] Daughter of Mrs. Lockhart, a friend of Manning's in Lavington days, who preceded him into the Catholic Church in 1846. The daughter was then a member of an Anglican sisterhood, and did not follow the maternal example till five years later, after Dr. Manning had taken the same momentous step. Mother M. Elizabeth died in 1870; Bentley designed her grave cross.

so-called classical design in Cadogan Street, Chelsea, which was replaced by Bentley's Gothic church in 1879. His acquaintance in 1863 or thereabouts with Father MacMullan, the priest in charge, resulted in a commission to design a high altar and to decorate the sanctuary with paintings. A trio of artists collaborated, for Bentley gave the sculpture to Phyffers and the paintings to N. H. J. Westlake.

The altar, built of the (then) favourite alabaster, is enriched with inlays of glass mosaic in frontal and super-altar, and has nervous and spirited sculpture in the former, whose three square panels each enclose a moulded eight-pointed star enframing a white marble group in alto-relievo. The central subject depicts the coronation of the Blessed Virgin in Heaven, that on the left the Annunciation, while that on the right shows the Adoration of the Magi. In four niches, intervening and terminal, stand upon pedestals little statues of the four evangelists bearing emblems and having their symbols sculptured in alto-relievo in the small square panels beneath each niche. A series of inlaid pateræ, in black, red, and white combined, is introduced to relieve the simplicity of the second super-altar of alabaster, coped, like the first, with grey Derbyshire marble. The alabaster tabernacle has two slender shafts of Irish green to carry a trefoil-headed and traceried arch. The throne, under a crocketed spire of wood, pierced, carved, and gilt, in Bentley's later manner and from his design, was added, after his death, by his son Osmond (Plate L).

The pulpit, executed in 1864, exhibits to a quite remarkable extent, we think, the Romanesque inspiration colouring his work at that time. Of alabaster and a horseshoe on plan, it rises from a base of Derbyshire fossil marble. The panels, enclosed in round-headed arches, are filled with small paintings of saints, half-figures, in the early Italian manner. When Westlake had finished these, Bentley carried them to the church and fixed them in their places with his own hands (Plate L).

Other minor ecclesiastical works achieved in 1863 were the high

altar for St. Mary's, Crook, near Darlington, for Father Wilkinson (later Bishop of Hexham), an altar for the Convent of Mercy, Chelsea, and three fonts. The northern commission was the first link in a friendship of forty years with the late Bishop, who had gone to live at Crook three years previously. Its simple late Pointed church, in brick and stone, with a square tower, was built by the Rev. Father Rooke, financially assisted by Mr. Ward, both previously clergymen of the Church of England, the former being attached to the mission from 1854 to 1860. Bentley visiting the neighbouring college of St. Cuthbert at Ushaw for the speech day of 1862, probably then received the order to design a high altar for the comparatively new church at Crook, some twelve miles away. It was on the occasion of that visit that he made the acquaintance of the Hadfields, followed up by a week spent with them in Sheffield the following Christmas, when began a friendship that was to mean much to him during many years.

St. Mary's, Crook

The high altar at St. Mary's, Crook, shows its kinship of inspiration with the Notting Hill work, and we find the same combination of alabaster, painting, gilding, and mosaic inlays. The alabaster frontal is triply panelled, each square frame enclosing a quatrefoil, wherein are depicted, painted on a gold ground, three events in the life of the Blessed Virgin, to whom the church is dedicated: left, the Annunciation; right, our Lady receiving Communion at the hands of St. John; centre, her Coronation in Heaven. Full-length figures of angels occupy two narrow panels intervening between the centre and side subjects. The reredos of stone has four panels painted with representations of four archangels, and is crowned with a carved cornice rising to the window-sill.

The throne, a crocketed canopy, the tabernacle, and the altar candlesticks were all designed by Bentley in 1864. That in maturer life he saw little to be proud of in these early essays is shown by his deprecatory reply to the present rector of St. Mary's, Crook, when congratulating him on the high altar: "The less you

say about that altar the better—I was but a boy when I designed it!" Father Pippet's racy northern comment was: "That said everything to me about the man and the architect. I shall never meet a man I relished so much."

The long friendship with the Congregation of the Redemptorists had its beginning about this time, apparently in the first instance with Father Robert Coffin—later to occupy the see of Southwark, but then rector of their community at Clapham—and secondly with Father Edmund Vaughan, uncle to the Cardinal of that name. Bentley's first professional connection with the order was, however, at their house at Bishop Eton, near Liverpool, where an altar, reredos, chancel pavement, and tabernacle perpetuate his memory. The painted altar panels, Westlake's work, were carried north by Bentley himself, and fixed in the structure in 1865. Within the next few years designs for altar frontals, veils, candlesticks, communion rails, a processional cross, a monstrance, and a pedestal for St. Alphonsus' statue were among his activities.

St. Mary's, Clapham

The year 1866 marked the beginning of his connection with St. Mary's, Clapham, a stone Decorated church, built by W. Wardell in 1852. This architect had designed for it a rood screen of beautiful workmanship which, owing to Italian prejudice against such features it is said, was when in course of completion taken down and destroyed. Bentley supervised some painted decoration in the church and in the priest's private oratory, a room adapted to the purpose in the two mellow Georgian houses which then served as monastery. A tabernacle and shrine for the latter followed in 1868. After an interval of ten years, during which he had married and come to live in the parish, Bentley resumed work in this church, the details of which will be found in later chapters.

St. Oswald's, Old Swan

The Bishop Eton altar brought him other commissions in Lancashire; witness the Liverpool churches of St. Patrick and

St. Oswald's, Old Swan, which both possess works by Bentley dating from 1867 and 1868. At St. Oswald's, built by Pugin in 1842, the high altar was a structure detached from the east wall to which was affixed a reredos containing seven niches with statues, our Lord occupying the centre one. The tabernacle, a plain square box, painted in colours, was without a canopy, while a crown and veil placed in position before Benediction did duty as a throne. Under Bentley's direction the recess behind the altar was filled in, the reredos was divided down the centre and extended laterally, and a canopied throne placed therein, in place of the central niche. Angel figures stand on either side of its crocketed termination. The new tabernacle he designed is a fine piece of bronze work, set with stones; the inner side of its door is covered with a silver plate. Further alterations carried out were the removal of the screen and rood. The former was placed under the gallery to act as a screen to the western porch; the latter, fixed by Bentley to the wall over the south porch, has since been brought back to its original position and hangs suspended from the sanctuary arch.[1]

St. Patrick's, Liverpool

At St. Patrick's, Liverpool, the Rev. J. Hawksworth was priest in charge in 1867; though it is known that he visited Bishop Eton in Bentley's company on one occasion, the chances seem to be in favour of their having become earlier acquainted, in the days when Mr. Clutton was building St. Mary's Cathedral, at Douglas, Isle of Man. St. Patrick's Church, a pseudo-classical structure, a mere preaching temple of the kind then in vogue, was built by John Slater between 1821–7. Here between the monstrous columns of its pretentious Corinthian entablature, Bentley erected a high altar, with reredos and throne, endeavouring to produce something to harmonize with an unpromising setting.

[1] Having failed to discover any correspondence on the subject and being unacquainted with the church, we are unable to suggest any explanation of Bentley's action in thus dealing with Pugin's rood and screen.

The altar, built of Staffordshire alabaster, has a painted pietà to adorn the tomb beneath a mensa supported on marble columns. The reredos and throne are sculptured in Caen stone, the domed canopy of the latter being borne on the shoulders of two standing angels. The four moulded panels of the reredos contain heads of Abel, Noah, Abraham, and Melchisedech, favourite types with Bentley at this period, painted, as is the pietà, on slate, by Westlake. The walls to right and left of the reredos, and the side walls as far as the great columns, are sheeted with vertical bands of the Staffordshire alabaster, separated by narrow lines of green serpentine.

St. Peter's, Doncaster

The same northern visit, planned to coincide with the marriage festivities of his friend Charles Hadfield at Halifax on January 23rd, 1867, at which he filled the office of "best man," saw Bentley in Doncaster, where, for the Catholic church of St. Peter, built by Hadfield & Weightman in 1853, and then undergoing enlargement, he had been requested to design an altar frontal[1] and tabernacle door. Anent this frontal, painted by Westlake, and the tabernacle door, on which he had lavished a wealth of pains, he wrote six months later in fiery, youthful enthusiasm to Charles Hadfield: "The painting is beautiful: indeed I believe it will take the breath out of your body. The tabernacle door will be something worth looking at. The centre is a sitting figure of our Lord in majesty with one hand raised in benediction, and the other holding a tablet on which is enamelled 'Ego sum via, veritas et vita.' At the angles are the symbols of the four evangelists, and intermediately lengthwise, foliage surrounding the sacred monogram. The whole is in a frame enriched with precious stones. It will be a blaze of enamel and gilding. I made the whole of the drawings for it myself, which took me nearly a week to do, so you can imagine the pains I have taken with it."

[1] Bentley designed a new altar and reredos in 1876—see Chap. XXIII.

The Hadfields, father and son, with their long-established architectural connection, were ever ready to put work in Bentley's way; for instance he assisted the latter with certain decorative details for the G.N.R. Hotel at Leeds in 1865, then a-building, working at high pressure for several weeks; and three years later designed decorative plaster ceilings for the coffee, dining, waiting rooms and their connecting passages. That in the coffee-room is more elaborate than the rest, which were simplified to keep down the cost.

While staying at Sheffield two years previously, the commission to design a house for an Indian knight, Sir Mannockjee Carsetjee, was offered to Bentley, who generously handed it over to his friend Purdue, then also staying with the Hadfields. The designs for a "white house with a red roof" owed, however, a very great deal to Bentley's assistance; they were sent to India, but were not, it is believed, ever carried out.

Among other Yorkshire churches, St. Marie's, Halifax, possesses a Lady altar by Bentley, a commission obtained for him by the same good friends. Mr. Charles Hadfield had made the acquaintance of his future wife in this town in 1865; together they advised the priest of the above church, a great friend of hers, to go to Bentley for the design for the altar, which he immediately did. This small and inexpensive stone altar has a sculptured frontal representing the Annunciation, the Blessed Virgin being enclosed within one quatrefoil panel and the angel in the other.

Bentley also lavished immense pains in 1868 on a pulpit that he was invited to design for a certain Catholic church in the West Riding. Unfortunately the authorities disapproved of his ideas and refused to accept the design, preferring in its place a hideous Belgian abortion, chosen without consulting the church's architect. Bentley felt impelled to present and explain his views on the subject of his pulpit in the following trenchant "apologia" addressed to the authorities concerned, which makes interesting reading even at this distance of time:

"14, Southampton Street, Strand,
"*March* 18*th*, 1868.

"My Dear Sir,

"I much doubt whether the following objections which you say have been raised against the pulpit I designed for St. ——'s Church will hold good: The position of the handrail; the nature of the allegory at the angle; the height of the pulpit, and the appropriateness of the lion on the ramp. In reply to which I can only say: (1) That one-third of the staircases erected have the handrail on the left in ascending and consequently on the right in descending. (2) That the allegory of St. George and the Dragon is more complete than that appertaining to St. Michael, inasmuch as it represents vice being overcome by human agency, whereas the latter does little more than represent a spiritual combat and a general suppression of evil. I am quite aware that my suggestion is merely a Christian rendering of the classic myths of Apollo and the Python, and Bellerophon and the Chimæra, but I feel that this can be no objection or there would be an end to seven-eighths of Christian allegory.

"I admit the height of the pulpit is open to question—not, mind, that I consider the one under consideration too high; still it must be remembered that those executed now are extremely insignificant. The lion on the ramp is simply a symbol of the Church. Comparisons are, as you are aware, sometimes carried too far. I well remember Ruskin comparing the upper part of the western towers of York Minster to inverted tables! What can be more absurd?

"Always, believe me,
"Most sincerely yours,
"John F. B."

An elaborate high altar commissioned in 1867 for the Catholic church at Kilcook, Co. Kildare, built by Hague in 1866, was never carried out. The interesting design bears evidence of the extreme care bestowed upon it; but we have not succeeded in unravelling the mystery of its rejection.

Anglican commissions, dating from 1863, opened with three fonts ordered by Mr. Thomas Law Blane, Mr. Oxley, and Mr. John Montefiore. The illustrations (Plate XLVII) of the last named, and that presented by Mr. Blane, lord of the manor, whose family have been generous benefactors to St. Mary's, Winkfield, Berks, appeared in the *Civil Engineer's and Architect's Journal* on March 1st, 1866.

The Winkfield font, constructed of Caen stone, has a central shaft in red Mansfield stone, carved entirely with a scrollwork pattern of Norman type. The four slender polished shafts that encompass it are of four varieties of marble, Pyrenean green, Irish green, Derbyshire red spar, and a pink alabaster. Between the sculptured representations of the evangelists on the bowl are mosaic inlays representing the Cross flanked by lilies. The inscription carved round the top of the bowl reads: "The water that I shall give him shall be in him a well of water springing up into everlasting life." Angels bearing vessels symbolic of the life-giving waters are sculptured between the four supporting shafts.

Mr. Montefiore's gift to Barbados is thus minutely described in the above-named journal: "Its base is composed of red Mansfield stone, octagonal in plan, the cants alternating with the angles of and intersected by a second plan of the same form, terminating with a bold moulding which follows the line of the shaft of polished Pyrenean deep green marble, having a cap of Caen stone, effectively carved with conventional apples intended to symbolize the 'Fall of Man.' The bowl, also of Caen stone, is circular (a figure of Eternity) richly sculptured, incised with coloured cements, and interspersed with bosses of Derbyshire red spar, upon grounds of Irish light green marble. A conventional wave encompassing the lower part of the bowl, and flatly cut bulrushes in three panels, are emblematical of the origin of baptism by water in the Jordan; three compartments contain busts in alto-relievo, illustrating three Christian Graces as fruits of spiritual regeneration, treated biblically and allegorically thus: Faith by St. John the Divine

and a veiled female ('we walk by faith, not by sight'); Hope by the prophet Isaiah and a helmeted female, chained ('putting on an helmet for the hope of salvation,' 'for the hope of Israel am I bound with this chain'); Charity by St. Stephen the Martyr and a female wearing a celestial crown ('the greatest of these is charity') Upon the upper bevelled edge of the bowl are incised the following apostolic exhortations: 'Stand fast in the Faith,' 'Hope to the end,' 'Have fervent Charity.' The oak cover, chromo-relieved and slightly gilded, is likewise of Norman transitional style, and constructed light enough to be easily lifted by the hand: it commences on a circular plan, from which springs an octagon, whose moulded ribs converge at a centre post; and on traceried splays is inscribed the sacramental truth, 'By One Spirit are we all baptized into one Body.' A feature of embattlements and a cruciform finial speak symbolically of 'Christ's faithful soldier' in the Church Militant, and of the token in 'the Sign of the Cross.'" The writer is informed by a daughter of the donor that the choice of subjects and ideas was Mr. Montefiore's, while the material and design were wholly confided to Bentley's taste.

Barbados possesses another example of Bentley's invention—which we include, though not strictly speaking in place here, since practically no opportunity in the matter of public works came his way. We refer to the drinking fountain presented to the town of Bridgetown by Mr. Montefiore in 1864. "It is 24 ft. high, and mainly composed of Portland stone, the basin being of Derbyshire grey bird's-eye marble, the columns of Cornish green serpentine, and the spirelet of Whitehaven red stone, with a corona in Portland. On a bronze plate surrounding the water jet is an exhortation from Bishop Ken's doxology, 'Praise God from whom all blessings flow.' The spaces between the columns, the quatrefoil panels and cornice are inlaid with Minton's and Maw's encaustic and glazed tiles in harmoniously varied colours; the bosses in the spandrels being of opaque green glass. A delicately carved string-course of diaper pattern runs beneath

the weathering of the octagonal spirelet, the cants of the lower portion of which are slightly splayed inwards to enhance the effect of chiaroscuro. Water-plants, melon, and pineapple are conventionally represented in richly sculptured capitals and finials; allegorical figures, in alto-relievo, of the cardinal virtues ornament the cusped tympana in the canopy, having gilded backgrounds; and additional interest is given to the symbolism by familiar maxims (incised in Gothic lettering) from the Bible, as well as from the poets Shakespeare and Campbell. Thus, for Temperance (on front of the fountain), 'Be sober-minded'—temperate in all things; for Prudence, 'Look to the end'—weighing results; for Justice, 'Do wrong to none'; for Fortitude, 'To bear is to conquer.' Within an incised band of decoration encompassing the base is stated that 'For the benefit of thirsty wayfarers this drinking fountain was presented to the city of Bridgetown in the year 1864.'" [1]

Mr. Montefiore, then residing in Christ Church Road, Streatham, became a benefactor also to that parish. Christ Church possesses a pulpit and reading desk, designed by Bentley in 1864, besides stained glass of this period (dealt with in another place) and a font cover and altar cross of later dates.

Among commissions, probably Anglican, merely mentioned in the diaries of 1864–5, and of which no further details have been discovered, must be recorded an altar for Miss Nugent at Bath and a pulpit at Scarborough.

St. Mary's, Collaton

It was through the Montefiores' introduction that Bentley came to design a reredos, font, and some window glass for the church of St. Mary the Virgin, Collaton, Devon, built by the Rev. John Roughton Hogg in 1865. This reredos (Plate XLVIII) of Caen stone, to the memory of the founder, was the gift of Miss Durant and several others of his friends. A remarkable piece of

[1] *Illustrated London News*, December 2nd, 1865.

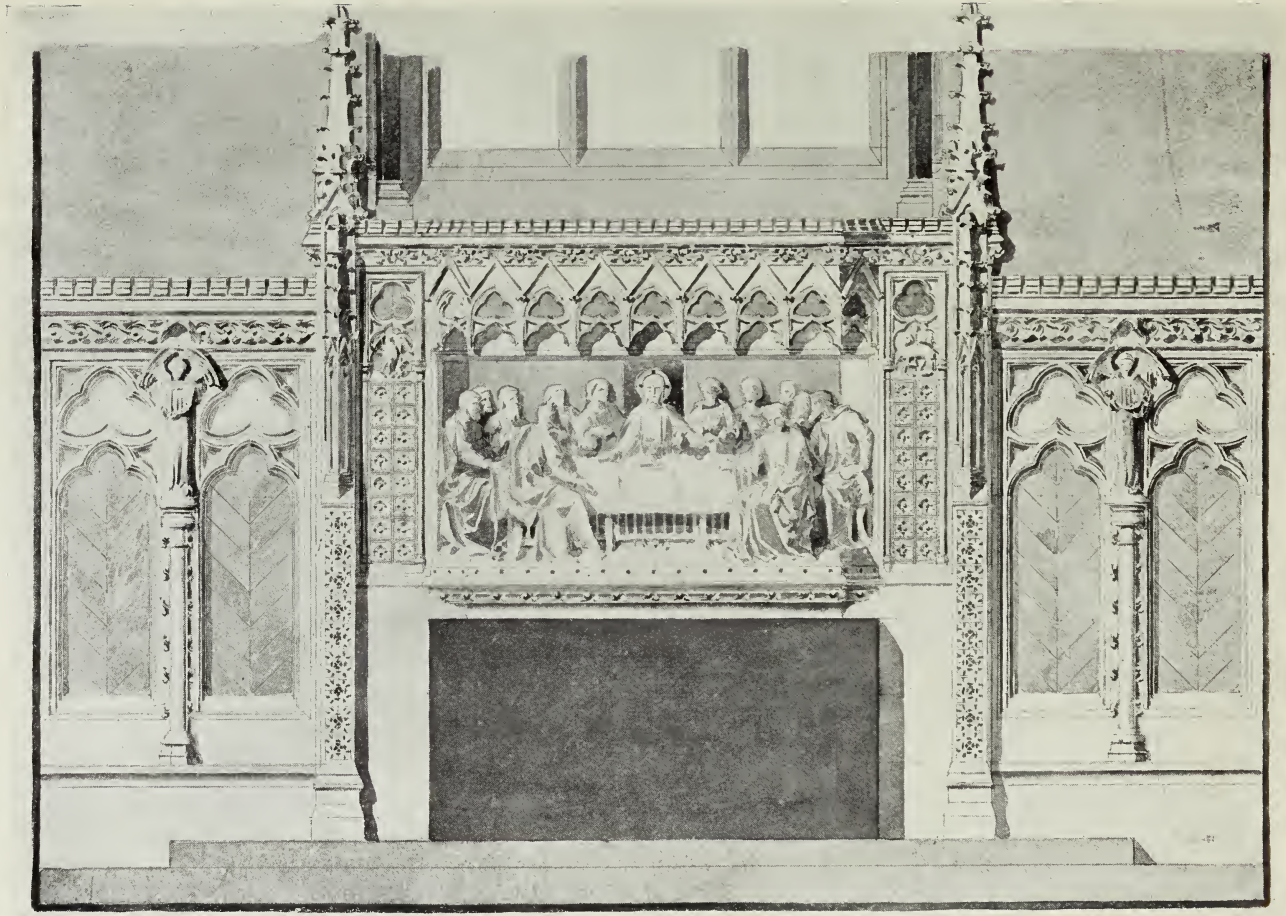


PLATE XLVIII.—CHURCH OF S. MARY THE VIRGIN, COLLATON, DEVON: REREDOS AND ALTAR-PIECE (1865).

work and evidence that he was already turning to English late thirteenth-century types of design, it consists of a fine groined canopy with panels of Irish green marble, the side panels and buttresses being enriched with carving in diaper and the former surmounted by emblems, the Agnus Dei and the Pelican. These buttresses support lofty crocketed pinnacles. Beneath the canopy the subject of the Last Supper, carved in alto-relievo and treated in a manner worthy of the traditions of the great Leonardo, was the work of Theodore Phyffers.

The wall arcading, also of Caen stone, on each side of the altar and returning north and south of the chancel, springs from plinths of yellow Mansfield stone, and contains large panels of polished red Staffordshire alabaster, between which are angels standing on the caps of the intervening shafts. A cornice of foliage and fruit elaborately carved surmounts the whole design.

The font, also the gift of Miss Durant in 1866, is approached by three steps of Portland stone, inlaid with rich encaustic tiles placed at intervals. The predella, the accurate carving of which deserves notice, has a memorial inscription on the top in tiles. On this stands the base of Mansfield stone, and from thence rise five columns of polished Pyrenean and other marbles, with carved caps to correspond with the base. The bowl, of English alabaster, is of an irregularly octagonal form, the lower part carved with fruit and leaves emblematic of the Fall; the four wider sides are inlaid with symbolical designs in a mosaic of Carrara, Siena, Griotte, Pyrenean and other marbles and Salviati's gold glass. The four narrower sides of the bowl are deeply recessed to contain full-length figures in alto-relievo of St. John the Baptist, clad in a camel-hair garment and bearing his emblem, the Agnus Dei; of St. Peter (after whose sermon on the day of Pentecost the 3,000 were baptized) with his emblems, the Keys and book; of St. Stephen, the first baptized in blood, wearing his deacon's dress and carrying a stone and the martyr's palm; of St. Paul, the apostle of the Gentiles, with his emblems, the book and sword. Upon the upper moulding of and

encompassing the bowl is incised, in Parian black cement, the text, "Except a man be born of water and of the Spirit he cannot enter into the kingdom of God." On the cover, of English oak and Italian walnut used in combination, is carved the Old Testament type of baptism in the text "The Spirit of God moved upon the face of the waters." The cover is built in the shape of a tower rising to a point in two stages and is richly moulded, traceried, and buttressed; it is surmounted by a finial representing the Dove, preceded by heavenly rays, descending.

St. Augustine's, Northbourne

In the first month of 1865 a clergyman of the name of Hannam called at Bentley's office to invite him to design a reredos for the parish church of Northbourne, near Walmer, Kent. This gentleman was the envoy and a relative of the late Mrs. Hannam, who then desired to erect this reredos as a memorial to her husband. The church, a cruciform aisleless structure of Norman and Early English origin, and having a square tower at the crossing, was in need of some reparation, which Bentley also undertook. His diary records renovations to the roof, sedilia,[1] and piscina, the designing of a new pavement to the chancel, and some communion rails, besides the above-mentioned reredos. The latter, occupying the entire width of the arch in the east wall, is constructed in various marbles of rich colouring, with a central canopied compartment to contain the altar cross.

Right and left within four sunk panels enclosing lozenge-shaped mouldings are sculptured in relief the devices of the evangelists, which, curiously, have been placed in the wrong order. It is difficult to understand how this could have happened, for even if Bentley never saw the reredos *in situ*—which is just possible—it is inconceivable, knowing his methods, that it could have been allowed to leave the sculptor's workshop without

[1] A wide flattish arch on the south side of the chancel, containing space sufficient to seat three priests, but undivided.

passing the test of his severely critical inspection. Besides, the incumbent would, one imagines, have pointed out such an error and had it rectified while the masons were yet in the church.

May 14th, 1868, a red-letter day in Bentley's diary, marked the dawning of a new era of hope and prosperity; Cardinal Manning summoned him to discuss the proposed new Seminary at Hammersmith. The struggling years were breasted, and the tide of fortune had turned at last. He wrote immediately to inform Charles Hadfield, ever the first to hear of such happy events:

"14, Southampton Street, Strand,
"*May* 18*th*, 1868.

"Dear Charles,

. . . "What with several wretched trifles, which are giving me no end of bother, and another matter which I trust will turn the tide of fortune, I have been sorely harassed. . . . You will be glad to hear the Archbishop has given me the Seminary for the Diocese to do. From what I hear it will cost £30,000, although probably only a portion will be proceeded with at once. In terrific haste,

"Ever most sincerely yours,
"John F. B."

But a guarded reply to his friend's words of congratulation showed how little he was at heart inclined, after hopes so long deferred, to put faith in the constancy of fortune's smile: "Many thanks for your kind wishes and sentiments. I with you trust a turning-point has set in, but I must not be too sanguine, lest disappointment follow . . ." and anent other new building projects then thrilling the architectural world he trenchantly continued: "I have seen the original drawings for the Manchester Town Hall competition at the Architectural Exhibition, therefore I did not judge of them from the insipid renderings in the *Building News*. The central composition of Speakman & Charlesworth's design is simply a prig from the entrance portion of Burges' Law Courts,

and a very bad one too. Indeed a more trashy affair I have not seen for a long time. In my opinion Waterhouse's is a long way in advance. I am exceedingly glad that Street is to do the new Palace of Justice."

What with the Seminary drawings, the additions to St. Mary of the Angels, Bayswater, a number of commissions for stained glass windows, certain domestic works and assistance rendered to his old friend E. L. Blackburne in respect of the competition drawings for some church, Bentley's days were now fully occupied, and he felt justified in making a move into more commodious quarters. The inconvenience of those at 14, Southampton Street had impelled him more than once in the past six years to search for something better; indeed, once he had considered the advisability of taking a set of rooms in New Court, Temple. Finally, however, in a house built by the Adam brothers in the Adelphi in which Edmund Burke once dwelt, a congenial suite was discovered, and at 13, John Street, he took up his abode towards the end of July 1868. A letter to Charles Hadfield announced the fact: "You will notice from the heading that I have left the old place in Southampton Street; wretched and inconvenient as it was, a lot of pleasant bygones came crowding into my mind, and I turned the door on the last piece of furniture with regret."

CHAPTER XVII

ECCLESIASTICAL ARCHITECTURE (I)

Parish Churches

Limitations of Bentley's opportunities in church building—St. Mary's, Cadogan Street—Our Lady of the Holy Souls, Kensal New Town—Corpus Christi, Brixton—Holy Rood, Watford—St. Luke's, Chiddingstone Causeway—Churches designed but not built.

A review of Bentley's life reveals the fact, astounding in view both of his exceptional knowledge and talent as an ecclesiologist and of the host of his clerical friends, that his opportunities of church building were exceptionally few and limited, in a practice of upwards of forty years. It seems well nigh incredible that in this chapter we have but five churches to chronicle, four Catholic and one Anglican, erected between the years 1877 and 1898. Excluded, of course, from this list are chapels forming part of domestic buildings and the alteration and enlargement of existing churches.

The explanation of this neglect is to be found, we think, in a variety of causes. In the first place, at the moment that Bentley entered the profession, having just changed his religious faith, the material encouragement exerted by the Catholic Church in England on the Gothic revival was waning; important and costly churches, such as many of those erected by Pugin, Hadfield & Weightman, Scoles and others of their contemporaries in the previous thirty years, had depleted the purses of the charitable, while the great inrush of Irish emigrants in the years succeeding the famine was then rendering of obligation the foundation of numerous new missions and the building of a multitude of small and cheap churches. Added to this was Cardinal Wiseman's and Dr. Manning's known preference for the modern classical Roman style. Bentley became known as a Gothicist, whose

designs, however simple, were not of the sort to lend themselves to hasty and crude craftsmanship; indeed, such he would never tolerate. Thus the reputation of being an "expensive man" to be avoided by parish priests forced to make cheapness their first desideratum was soon acquired. The third reason is to be found in his objection to architectural competitions coupled with an aversion to any form of self-advertisement. Never was he known to solicit a commission or even, we believe, to raise a finger to make interest for himself. The work that came to him was a spontaneous offering, and any that could not be undertaken with fidelity and credit to guiding principles was incontinently refused.

We find, therefore, that he built but one church in the second decade of his practice, three in the third, and one in the fourth, all under the influence of a well-defined chronological progression of Gothic style. But in this last period he was engaged also on his *magnum opus*, Westminster Cathedral, and on what might, had Fate been kinder, have ranked equally with it, the designs for a splendid Decorated Gothic cathedral for Brooklyn, U.S.A., unhappily frustrated by his untimely death.

(1) St. Mary's, Cadogan Street

First in point of time ranks the church of St. Mary, Cadogan Street, Chelsea. We have seen in the last chapter that Bentley early designed a high altar and pulpit for the small so-called classical chapel which had served this district since 1812. The mission owed its existence to the zeal of the Abbé Voyaux de Fraynons, an emigrant French priest who built this little church principally for the benefit of the Catholic pensioners at Chelsea Hospital. Numbers of these had been invalided home from the Napoleonic wars; but it was necessary to obtain special permission from the commander-in-chief before those who were Catholics might attend the services provided by the good Abbé. The desired permit being obtained, the pensioners were allowed for the first time to attend the rites of their faith.

PLATE XLIX.—HANGING ROOD, S. MARY'S, CADOGAN STREET.

In the three succeeding decades the district developed, and the Catholic population so greatly increased, that in 1845, to meet its greater needs, Mr. Knight, the eminent botanist of Chelsea, was moved to purchase an ample site on the opposite side of Cadogan Street, on which at his own cost he erected a large block of educational and religious buildings; namely, a convent for the Sisters of Mercy, a Home for the Christian Brothers, and some elementary schools to be managed by these two communities. Space for a new and larger church was reserved on the corner of the site abutting on Cadogan Street and Draycott Terrace; while the back part of the vacant land was put into use as a cemetery until its closure some years later by order of the Home Secretary.

Thirty years after, the church site was still vacant, and the lease of the old chapel drawing near to expiration. Canon MacMullen, missionary rector of the parish, decided that the new building must be undertaken forthwith, and Bentley, crowned with the fresh laurels of his successful and beautiful Seminary at Hammersmith, was in 1875 entrusted with the commission to prepare plans for the new church and presbytery. The foundation stone was laid with due ceremony and pomp by Cardinal Manning on July 12th, 1877, who twenty-two months later, on May 1st, 1879, blessed and opened the building for divine worship.

Economy was, as usual, a cruelly governing consideration; the architect being desired to produce the biggest and roomiest church possible, with a seating capacity of 1,000, for a strictly limited sum. Released by now completely from Gallic thrall, he made choice of the Early English style, and planned a church with an extremely simple exterior, to be carried out with facings of white stock bricks, red tiles, and a sparing use of stone for the dressings. But simple as these drawings were, it was thought necessary to reduce the cost yet further: a new set of plans was ordered in which certain decorative details were to be simplified or excluded; to take one example, the extreme narrowness of the lancets of the east end is due to this departure from the original design.

The external brick and stone work of St. Mary's has been

severely dealt with by time and London atmosphere ; it has taken on a sad dinginess and suffers, moreover, by contrast with the bold and overbearing redness of the new blocks of flats which now tower over the church on several aspects. But enter the edifice, and this depressing impression is instantly dispelled. Within all is light and dignity, a fair and gracious conception of simple detail allied to fine proportion, materialized in stone. It measures 125 ft. long by 57 ft. wide, and consists of nave, north and south aisles, chancel, north transept, three side chapels, baptistery, and porch.

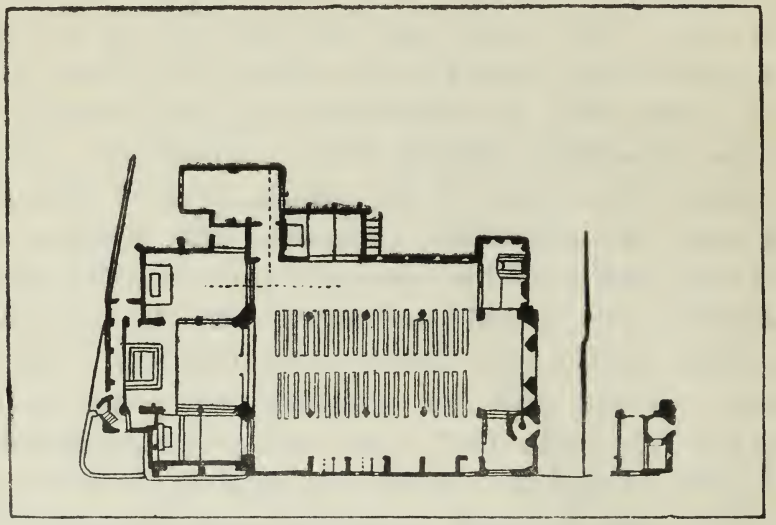


Fig. 33.—St. Mary's, Chelsea: Ground Plan (1877).

The nave dimensions are 82 ft. long, 27 ft. wide, 55 ft. high internally from the floor to the underside of the ridge of the roof and 63 ft. high to the outer ridge. It consists of an arcade of four bays on each side, 23 ft. high to the apices of the arch soffits and 16 ft. 10 in. from centre to centre of its columns, which are elongated octagons in plan, with a slightly pointed shaft running up the nave facets through the clerestory to carry the principals of the roof. The nave roof, waggon-headed in form, is ceiled between the rafters, which are painted a dull bluish green, a favourite hue of Bentley's, in effective contrast to the white interspaces.

The sanctuary, 35 ft. long and 23 ft. 10 in. wide, is raised

three steps, or about 18 inches, above the nave floor; 52 ft. is the height from the chancel floor to the underside of the apex of its roof, which is varied by being composed of a series of cants, the springing ones being stilted. At each principal is a simple tie-beam, suspended in the centre by an iron ring; the principal ribs are framed above and below the tie-beams, which latter intersect the ribs above the springing. The chancel rejoices, as is fitting, in a character more ornate than the body of the church, and is completely faced with Corsham Down ashlar.

The eastern wall is pierced with the four very narrow lancets already mentioned, while beneath them runs a screened triforium, access to which is obtained by a small turret at the north-eastern angle of the gable. The passage or gallery is formed within the thickness of the wall, the inner face being relieved by a beautiful open screen forming four cusped lights under three arches with traceried heads. Below this open screen and above the reredos, the wall space is broken up by arcaded mouldings, which continue round the sides of the sanctuary. The sculptured traceried reredos, of curvilinear style (though without colour), forms a fine background to the high altar (already described in Chapter XVI) which was designed by Bentley for the old church some dozen years earlier (Plate L).

The sides of the reredos and the return walls of the sacrarium are adorned by a canopied arcading. The reredos cornice is enriched with sculptured leafage, and angel heads form the corbels at the termination of the labels in the sanctuary. It has been justly remarked that all this sculpture (executed by McCarthy), including also the foliage of the caps and the pendent shafts supporting the roof ribs, is exceptionally fine in expression and devoid of the coarse effect so often seen in modern churches.

Behind the high altar a narrow passage or ambulatory leads from the chantry chapel on the south side of the chancel to the Lady Chapel on the north, and gives access to the staircase of the triforium gallery at the east end. At the north-west corner of the sanctuary is an octagonal bell turret.

The nave aisles, 15 ft. wide between piers and wall, are roofed in a series of cants, three in number, treated similarly to those of the sanctuary, the lowest one being the broadest. The north transept corresponds with the easternmost bay of the nave, and is very shallow, scarcely deeper than the width of the aisle. Adjoining this the Lady Chapel forms the north aisle of the chancel, and is illumined by a pair of two-light windows on the north side and a traceried window of three lights at the east end. The entrance to the church in daily use is a side door with a spacious porch taken out of the north aisle. The only other entrance is the principal one at the west end.

Opposite the north porch is the baptistery, a distinct gabled erection at the end of the south aisle, opening into the church by a double archway. The chantry chapel, dedicated to St. John, forming the south aisle of the chancel, is the pre-existing mortuary chapel, built many years earlier, which Bentley retained to incorporate it cleverly in the plan of his church. Abutting on the chantry is an ingeniously contrived organ chamber, enclosed with a finely traceried screen. The east window here is also filled with stained glass, not from Bentley's hand.

Opening out of the south aisle, west of the chantry, is the Blessed Sacrament Chapel, also in part an excrescence from the older building. It is under a separate roof, the interior being groined in stone, and is lighted by three traceried triangular windows with stained glass emblematic of the Holy Eucharist. It contains a roomy confessional in three compartments, each with its separate door ; two similar ones are placed in each aisle. The spacious sacristy, with heating chamber beneath it, adjoins this chapel and unites the church to the clergy house. It should be observed that the church is incomplete, the spire shown in the drawing on the north side of the western elevation having been left unfinished at a height of 55 ft. Its total height should be 106 ft. to the top of the finial, and as the church suffers in appearance from the omission, it is to be hoped that it may in the near future be remedied by the completion of this structure.

PLATE L.—S. MARY'S, CADOGAN ST. : INTERIOR, SHOWING PULPIT AND HIGH ALTAR DESIGNED FOR THE EARLIER CHURCH.

(*Photo, Cyril Ellis.*)

PLATE LI.—CHURCH OF OUR LADY OF THE HOLY SOULS, KENSAL: NAVE AND ROOD SCREEN.

The main fenestration comprises the lofty east window of four lights, its stained glass, the gift of Mrs. Townley in 1879, being executed from Bentley's sketches by Lavers, Barraud & Westlake; a west window consisting of four lancets of equal height, while the clerestory of the chancel has five lancet lights on either side and that of the nave eight, arranged in pairs. The tracery and mullions of the east window are of Hopton Wood stone.

With the exception of the Stoke Ground stone used for the piers, the masonry, both in and out, is carried out in Corsham Down, the internal walls of the nave and sanctuary being lined with ashlar. The walls of the aisles, the chantry chapel, and St. Joseph's Chapel are finished with plaster.

The high altar and pulpit designed by Bentley in 1863–4 were removed to the new church on its completion. To the former was added by Osmond Bentley in 1904 a canopied throne of wood, carved, painted, and gilt, with a pierced and crocketed spire, carried out from a design made by his father several years before his death.

In 1894 Bentley designed a very lovely canopied shrine for the statue of our Lady. Its base and pedestal are of pale green and white marble, arranged in alternating horizontal bands, with a pair of spirally moulded shafts to support the upper circular portion. The canopy, of wood, carved, pierced, painted, and gilt, is exceedingly fine and rich in conception and execution. The original drawing is reproduced in Plate XCIV.

The architect's last addition to the furnishing of this church was the great hanging rood, suspended from the sanctuary arch, which was in process of execution at the time of his death. A reproduction of the coloured drawing, with its symbolism of the royally robed, crowned and triumphant Redeemer is given in Plate XLIX.

In the presbytery, a two-storeyed dwelling of the same materials as the church, with a frontage to Draycott Terrace, built in 1879 at a cost of close on £2,750, ample accommodation is provided for the clerical staff. On the church was expended about £10,000,[1] a sum raised by the generosity and self-sacrifice of the

[1] Original contract signed June 1877 for £7,989.

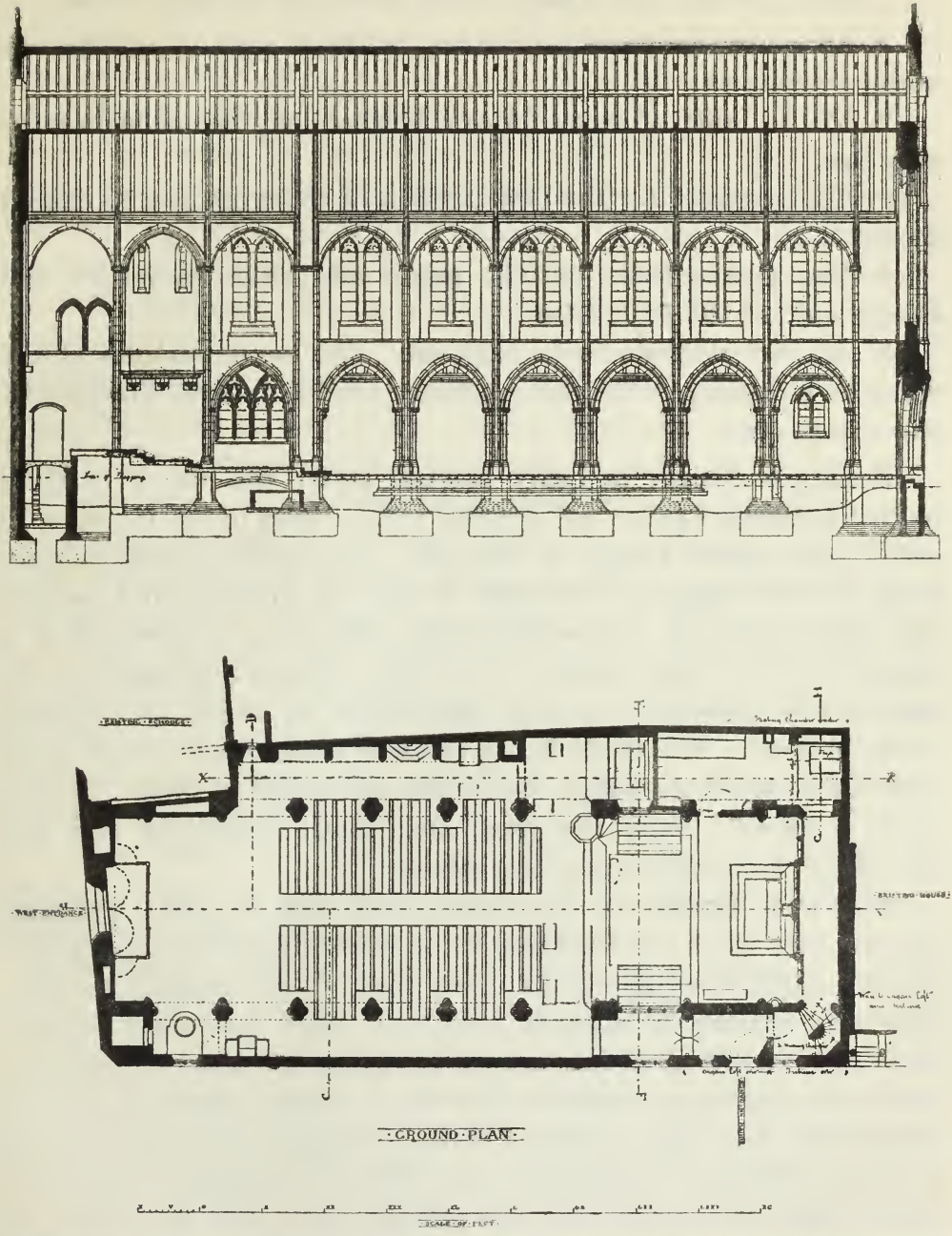
rector, Canon MacMullen, who managed to collect all but £500 of it before the date of the opening. The Chelsea veterans for whose special benefit the earlier church was planned responded valiantly to the appeal. One, for example, from his slender store gave £10; another bequeathed £160, all his savings, to the building fund; worthy records of piety and generosity to be kept in everlasting remembrance.

(2) Our Lady of the Holy Souls, Kensal New Town

The foundation stone of Bentley's second church, dedicated as above on account of its proximity to the Catholic cemetery, was laid on May 24th, 1881, by Cardinal Manning. We have sketched in the preceding chapter something of the events that led up to its erection, in the history of the work of the Oblate Fathers in West London, related on account of its intimate connection with the first decade of Bentley's architectural practice. For a short time the priests in charge of this poor and populous parish had combined religious and educational work under the roof of the red brick school building designed and erected by the late Mr. S. J. Nicholl in 1872[1]; but speedily the parishioners outgrew the accommodation, and funds not being available then for church building, Bentley was asked in 1873 to provide a temporary iron structure on the vacant land adjoining the schools. This served its purpose for seven years. Towards the close of 1880 he was invited by the Rev. C. J. Keens, who had succeeded Father Kirk in the care of the mission, to design a permanent church, to be of necessity a plain building with a seating capacity of not less than 500. Space being limited, it was necessary to utilize every inch of the ground and to avoid as far as possible all buttresses and projections.

The Oblates requisitioned a plain church of Roman type on the following lines of memoranda to the architect, whose success in diverting them altogether from their original purpose is revealed by the plans, photographs, and description of the finished building.

[1] Now condemned by the authorities and closed.



FIGS. 34 AND 35.—CHURCH OF OUR LADY OF THE HOLY SOULS, KENSAL: GROUND PLAN AND LONGITUDINAL SECTION (1881).

Mems. for the New Church of St. Mary of the Holy Souls

1. It must be strictly Roman, without pointed arches or stained windows.

2. To be built of stock bricks without any stone facings or carvings.

3. The contract for the first portion of the work not to exceed £1,200.

4. The arrangement for the organ and choir to be on the Gospel side of the high altar.

5. All the windows to be high up. The lower portions of the walls to be reserved for the mortuary marble tablets, Stations of the Cross, etc.

Bentley's design, in Early English style, was for a building to cost between £4,000 and £5,000, 150 ft. long by 55 ft. wide, to occupy the entire length of the site, an irregular parallelogram lying at the angle of Bosworth Road and Hazlewood Crescent. The plan comprises a spacious nave with very narrow aisles, a chancel and one side chapel. Nave and chancel are under a continuous roof, divided into nine bays, three of which are allotted to the chancel. Exteriorly it is a pleasing combination of red brick with Bath stone dressings, the roofs being slated with "Sedan Green Ladies." Only the west and south elevations and the east gable are visible from the street.

The west façade in Bosworth Road has a noble entrance opening into what was intended to be a merely temporary wooden porch.[1] Unfortunately it has never been found possible to complete the church as regards this and other secondary matters allowed to stand over for lack of funds at the time of erection. Over this doorway, certain details of which remain yet unsculptured, the wall is pierced with a triplet of lancet windows between octagonal buttresses, very effective features, rising to a great height and connecting the middle stage with the gable; on the right rises a bell turret, capped with a spirelet, which com-

[1] Father Rawes desired an estimate for the porch in 1883, but ultimately decided not to have it done.

pletes the façade. In the topmost stage, between the octagonal buttresses, the wall is further pierced by three tiny lancets. From the stone string at the point of springing of these buttresses emerge two bold lion's-head corbels with leafage.

On the south the treatment is kept very broad, the organ loft forming a kind of transeptal arrangement relieving the long but pleasing line of clerestory windows. On this elevation there is a lesser entrance to the church and sacristy. The arrangement of horizontal stone banding alternating with brick courses in the uppermost stages of this "transept" and porch strikes a cheerful and beautiful note in the church's squalid environment. Another happy feature is the baptistery window at the west end of the south aisle, a pair of cinquefoil-cusped lancets within a shouldered arch.

The south porch is arranged beneath the organ tribune, overlooking the sanctuary, and opens therefore upon that end of the south aisle. Both aisles with sloping roofs are really little more than passages for processional purposes, etc., the idea being that the widest possible nave would prove an economy of space and be more effective for congregational uses. The nave, 75 ft. long and 32 ft. broad, and 45 ft. high from the floor to the inner crown of the waggon-headed roof and 60 ft. high to the outer ridge, consists therefore of an arcade of six bays. The piers, of Bath stone, are formed with engaged clustered shafts, the height to the apex of the arch soffit being 14 ft. 6 in., and the width from the centre of each pier to the next 12 ft.

The chancel, 32 ft. wide by 41 ft. deep, has an effective feature in the geometric window of four cinquefoil-headed lights which pierces its north and south walls on the ground floor stage. One illuminates the porch, while that opposite has two blind arcades; the remaining pair give light to the chapel of the Holy Ghost. The sanctuary has been rather spoiled by the subsequent advancement of the organ gallery several feet beyond the limits planned by the architect (Plate LI).

There is no east window, but the whole of this wall is covered by a reredos of wood, carved, painted, and gilt, 50 ft. high and 30 ft.

broad. It is of early Tudor style, designed by the Rev. Arnold S. Baker, for thirty-one years rector of the church, who, assisted by certain friends, carried out the whole of the subject-paintings with which the panels are filled. One, the Adoration of the Magi, is copied from that in Cologne Cathedral. The rood screen of similar design and execution is also Father Baker's work; indeed, Bentley had nothing to do with any of the decorations. He built the church, provided temporary fittings, such as altars, confessionals, and seating for the opening, and there his connection with it ended.

Father Baker was unable to commission Bentley to design the reredos on account of the extreme poverty of the church and district, which, said he, is in such an out-of-the-way part of London that hardly any one with any artistic appreciation ever came near it, excepting Mr. Brewer and Mr. Everard Green (now Somerset Herald), who both took a special interest. He added that he believed Bentley intended the church to have a rood screen, which seems likely to be the case, since he introduced this feature wherever possible. The church walls were painted by one of Mr. George Bodley's men, thrown out of work when he died.

We have seen that the baptistery occupies a position equal to the westernmost bay of the nave at the end of the south aisle, and that the chapel dedicated to the Holy Ghost is the eastward termination of the north aisle. Herein are a wooden altar and triptych designed by Bentley and painted, as regards the subjects in the panels, by Mr. Stacey of St. John's Wood. No money being forthcoming, Father Baker painted and gilded the remainder himself, following his directions. The same was the case with the pulpit, designed by Bentley in 1886, and being more or less of a temporary nature. The sacristy and heating chamber are arranged beyond the Holy Ghost Chapel. In the wall of this aisle are four arcaded recesses, two of which contain side altars and two confessional boxes. The adjoining doorway was the means of communication with the disused school building.

The church is abundantly illuminated by means of the three tall

lancets of the west end (now covered, as the light was found to be too strong), and by the coupled clerestory lancets, with cinquefoil cusping. There is no stained glass. The walls are plastered throughout, and the dressings are of Bath stone. The wooden ceiling was intended to be painted and decorated as funds permitted.

The church was opened on April 13th, 1882, less than a year from the date of the first stone-laying. As Father Kirk has remarked, "Like all Mr. Bentley's works, however simple and plain, its outlines were graceful and pleasing to the eyes, and, what is more important, it was exactly adapted to the purpose for which it was intended." [1]

(3) Corpus Christi Church, Brixton Hill

Before placing on record the first opportunity of importance afforded to Bentley to display his genius as a church builder, it will, we think, be desirable and indeed necessary to preface it with a brief historical summary of the Brixton mission prior to 1886, for the reason that thus we shall best explain the architect's idea in planning on so generous a scale a building of which in thirty years it has been found possible to erect so relatively small a portion.

Before 1881 there was no Catholic church in Brixton, whose small band of faithful, numbering but seventy-five, were forced to betake themselves far afield to attend church either in Camberwell or Clapham. To the Rev. Hendrik van Doorne, a priest of Flemish nationality long domiciled in England, and assistant to Canon McGrath in the Camberwell mission, was entrusted in October 1880 the spiritual care of what was recognized to be a fast developing neighbourhood. The prevision was justified, for in the next six years the Catholic population within the new parish boundaries leaped from 75 to 1,000 souls. Brixton was the tenth Catholic district to be taken out of the old mission of St. George's, Southwark.

As soon as the priest had met his new parishioners, various

[1] *Reminiscences of an Oblate of St. Charles* (Burns & Oates, 1905).

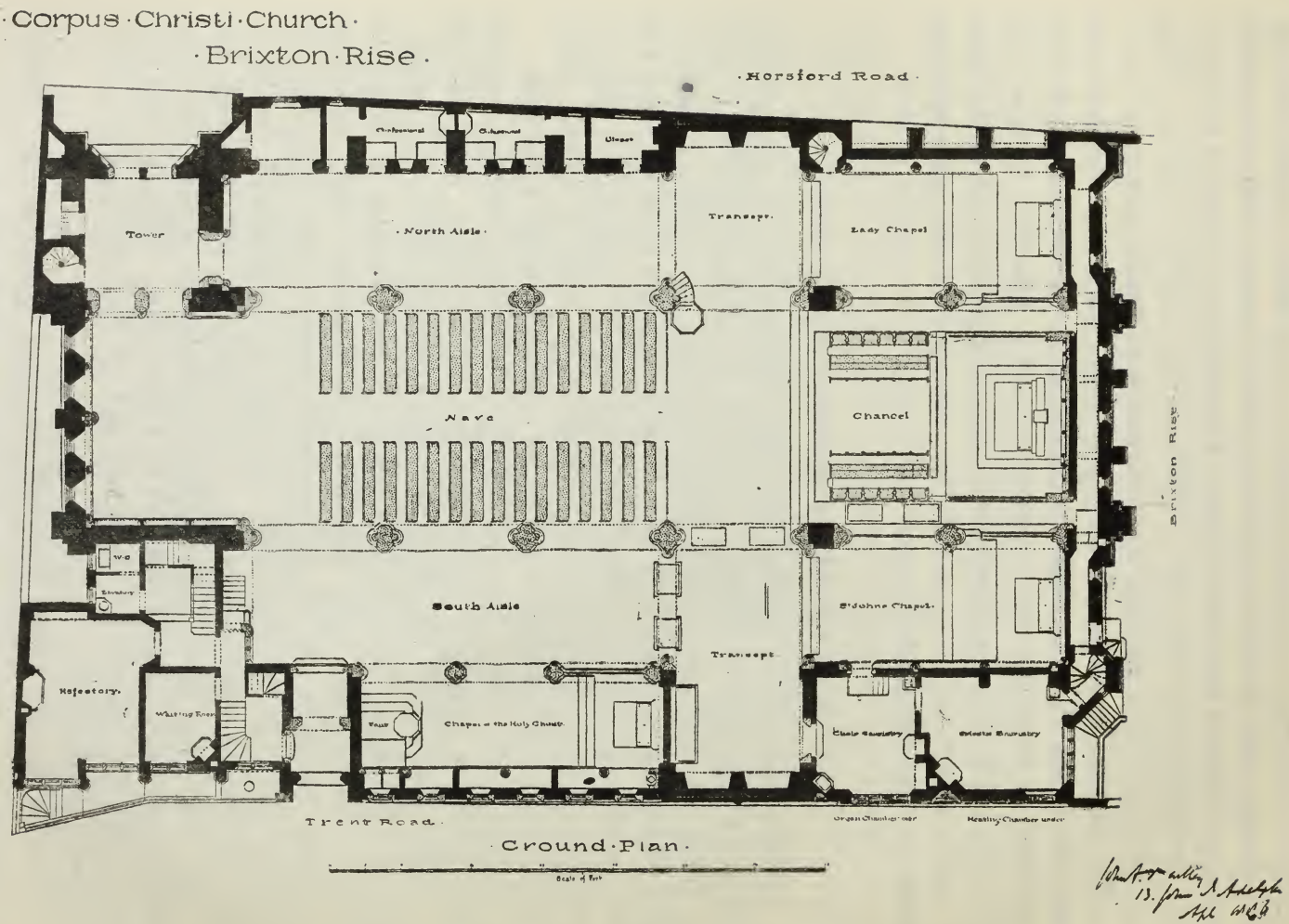
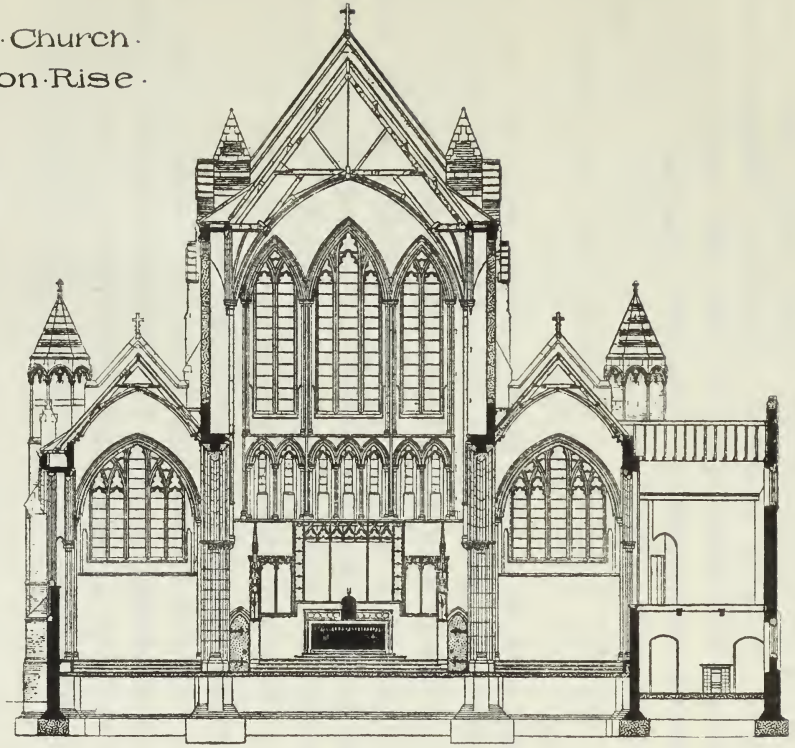


FIG. 36.—CORPUS CHRISTI CHURCH, BRIXTON RISE: GROUND PLAN.

Corpus · Christi · Church ·
· · Brixton · Rise ·



Transverse Section
Looking East

FIG. 37.—CORPUS CHRISTI CHURCH, BRIXTON RISE: TRANSVERSE SECTION.

sites were suggested and offered for the projected church and schools. The late Mr. James Weale, F.S.A., the learned antiquarian and authority on Flemish art, an intimate friend of Father van Doorne's, and among those who took a warm interest in the project from the beginning, bestirred himself to find a suitable site. In February 1881, a committee of seven men of means and business capacity was formed to assist and advise their rector, the names of these founders of the mission being Joseph Canale, John Conway (secretary), John Dermody (assistant secretary), Richard Fallon (chairman), Robert Measures, Eugene Niall, and George Taylor. Father van Doorne was constituted treasurer, and each individual member of the committee was requested to inquire in the neighbourhood for suitable properties available for the purpose of church building.

Many houses and sites were inspected and rejected before in March a suitable spot on the main thoroughfare was discovered. This, a freehold house with coachhouse and stable, and a good garden, was known as 4, Gwydyr Houses, situated on the north side of Brixton Road between Lambert Road and Hayter Road, and was to be sold by auction the following month. The priest at once called on Bentley, who—being acquainted with the site, which he estimated roughly at something under an acre and worth probably between £4,000 and £4,500, and equally aware of the religious prejudice then a factor to be reckoned with in Brixton—advised him to keep secret his intention with regard to the land in case this prejudice might be exerted in hostile fashion to prevent its acquisition.

Since the diocesan authorities made it abundantly clear that to them Father van Doorne must not look for financial assistance in purchasing so costly a site, he resolved to bear the entire burden of this initial expense himself, and having found the money, in due course became the owner of the coveted property, without sectarian opposition, for the reasonable price of £2,610. It transpired later, as Bentley had shrewdly guessed, that Father van Doorne would never have succeeded had the purpose for

which he required the land became known in the neighbourhood.

In the house, re-named Corpus Christi House, a room was set apart and prepared as a temporary chapel, the first Mass being said on Friday, June 3rd, 1881, though the following Sunday, Whit Sunday, was the solemn opening day of the mission. A church building fund was opened in the ensuing November, the parish being for the purpose divided into four portions, and subjected to a monthly canvass for subscriptions by the gentlemen of the committee, approved by the parishioners, who were now estimated to number about 500. A minimum of success resulting from these efforts, Father van Doorne decided to turn the work over to the ladies of his parish, and an artist, the late Mr. Philip Westlake, designed collecting cards for their use. From time to time the building fund was increased by parish entertainments and concerts, the women being responsible, as Father van Doorne acknowledged, for quite nine-tenths of the work accomplished. Bishop Coffin, C.S.S.R., who had succeeded Dr. Danell as Bishop of Southwark, gave £50 in 1883 towards the fund, though he warned the rector that they would probably come to grief when the question of building was ripe for discussion, for, said he, " You will insist on building a Gothic church, and I will prevent you."

By Christmas 1883, Father van Doorne had a nest egg of £1,000 in hand, and on October 22nd, 1884, ventured to consult Bentley about a plan, suggesting to the architect the feasibility of building a portion of a church at the back of the house " of such nature and proportions that it would be a beginning and lasting part of a whole plan." Bentley fell in with the idea, and advised beginning with a chancel and part of the nave, starting the building at a distance of 120 ft. from the back wall, which would leave about 250 ft. This work, he estimated, should cost not more than £4,000, on plans which when carried out in entirety, including schools, would absorb some £20,000. Light and air difficulties were first to be overcome, however, and in the face of the

adverse opinion of two counsel, Father van Doorne feared to push ahead with the building, as Bentley considered he safely might. The architect, as ever perfectly disinterested, though his client seemed at one time to doubt this, then suggested the advisability of buying Bethel House (a building with ground before and behind it situated between Trent Road and Horsford Road), and letting the neighbouring convent of Notre Dame take over their present property, a project to which Father van Doorne did not take at all kindly.

Bishop Coffin died on April 6th, 1885; from his future successor, Dr. Butt, then Vicar-General, permission was readily obtained to build a large Gothic church, beginning with a portion limited in size to the barest necessity; the new authority also agreed to the change of site, should it prove preferable. Bentley continued to urge his point, and was eventually authorized to take steps towards acquiring Bethel House at a price not to exceed £3,300. At the same time it was to be ascertained whether the nuns were in earnest about purchasing Corpus Christi House; which proving to be the case, the price of £3,400 was agreed upon between the solicitors on both sides. Ultimately Mr. Cobbledick, the owner of Bethel House, agreeing to part with it for £3,550 (he had for some time stood out for £3,700), it was arranged that this new property should pass into the hands of the diocesan authorities, Father van Doorne taking a mortgage on it of £2,500, but charging no interest as long as he remained resident priest at Corpus Christi Mission.

Bishop Butt gave further encouragement to the building project by consenting to lay the first stone and by accepting Bentley as architect, though he took exception to the proposed rood screen shown in the plans, on the ground that it would hide the altar from the congregation. On August 8th Father van Doorne received the keys of Bethel House, into which he moved, in spite of its dilapidated condition, five days later, while the architect put in hand for him the repairs immediately necessary.

The invested building fund was standing at something over £2,000, when in December 1885 it was unexpectedly doubled by the welcome information from the bishop that a Mrs. Challis, late of Brixton, had some years previously bequeathed to the diocese the sum of £2,000 to be devoted towards a Catholic church at Brixton, and that he was prepared to give the parish the benefit of this money at once. Meeting the architect on the site on January 19th, 1886, he begged him to proceed with all speed, that the foundation stone might be laid before Easter. It was further arranged that the sanctuary should be the first part built, at an estimated cost of £4,000, and that if this limit were not overstepped, it *might* be possible to continue with the transepts at a further outlay of £2,000.

Bentley's plans were ready in April—" simply magnificent," wrote Father van Doorne enthusiastically, but the estimated cost of the sanctuary alone amounted to £5,365 ![1] The bishop saw and approved, however, and the contract was signed by Laurenson & Son on April 19th, 1886. The foundation stone was laid on June 14th at 4 o'clock in the afternoon by Dr. Butt; many delays and disappointments had preceded this happy event, due largely to unsatisfactory conditions discovered in the site at certain spots which necessitated deeper excavations than had been anticipated. Once these difficulties were vanquished, the building made rapid progress; and in September the architect brought to Father van Doorne's notice eight cogent arguments for proceeding at once to build the second portion of the church. Briefly these reasons were as follows:

(1) The temporary wall of present western gable would be saved.

(2) The builder's second contract would be reduced on account of not having to bring his plant on the site, all that he would require being already there.

(3) The builder being anxious to continue, would contract at the lowest possible figure.

[1] The cost of the whole structure was to be £12,000.

(4) It would avoid the worry and inconvenience of beginning building again.

(5) It would at once provide accommodation that will be wanted almost immediately.

(6) The money it would cost, say £3,000 at 4 per cent., a yearly interest of £120, would not constitute a heavy burden on the mission.

(7) The present house, with some slight alterations, might still remain and form a comfortable presbytery for a good many years to come.

(8) In the permission to build granted by the Board of Works, according to present plans we have only leave for fifteen months, after which time any new additions will again have to be submitted to the Board; and as we have met with so many difficulties in passing our plans through, we may not succeed in obtaining another favourable concession.

The bishop, however, disliking to incur debt, refused to accede to the request backed by Bentley's carefully marshalled arguments and fixed June 12th, 1887, for the solemn opening of the church. Father van Doorne then bestirred himself to provide furniture for the occasion, and it is to be regretted that instead of contenting himself with the purchase of a quantity of shop-made Belgian articles, he did not invite Bentley to design beautiful and suitable seats, cupboards, etc., in keeping with the dignity of their surroundings.

Bentley's design, conceived on a magnificent scale, was for a stately church in Early Decorated style, to consist of nave, chancel with ambulatory, north and south aisle, transepts, three side chapels, and tower. The plan included two sacristies at the south-east corner, with an organ chamber above, and heating chamber below them, and a presbytery attached at the south-west angle. The extreme internal length provided for was 142 ft., the breadth of the section taken across the transepts being 88 ft.

The nave will consist of five bays, its length attaining 98 ft. and its width 30 ft. The piers of the fourfold arcading on either

PLATE LII.—CORPUS CHRISTI CHURCH, BRIXTON HILL: CHANCEL AND HIGH ALTAR (1886).
(Photo, Cyril Ellis.)

PLATE LIII.—CORPUS CHRISTI CHURCH, BRIXTON HILL: EAST END AND TRANSEPT (1886).
(Photo, Cyril Ellis)

side somewhat resemble quatrefoils on plan, their nave and aisle facets having three faces, while engaged shafting forms the lateral profiles. The distance from the centre of each pier to the next is 20 ft. The height measured from the nave floor to the interior crown of the roof is 64 ft., to the exterior ridge it measures 78 ft. The roof is a pointed barrel vault, and the drop arches of the clerestory windows spring on the same level, and rise into it to a little above half its height, thus forming a groin. The vault is plastered, with moulded wooden ribs.

The chancel, consisting of two bays raised three steps above the level of the nave, is of equal width and measures 35 ft. in length exclusive of the ambulatory. The height from floor to roof apex internally is 62 ft. The piers are more intricate in profile than those of the nave and their caps are delicately and exquisitely wreathed with naturalistic foliage, sprays of ivy, rose, and oak. The symbolic triple crown and the mitre are seen in the corbels placed at the springing of the arches to support the shafting which, continuous through the clerestory, carries the roof principals. Above the altar a sevenfold arcading embellishes the triforium gallery. The photograph indicates this moderately well, but it is unfortunately impossible to place a camera in a position sufficiently far away to take the entire east end. The picture of the exterior, however, supplies an idea of the splendid proportions of the three great traceried windows which are filled with glowing stained glass of the most sumptuous richness.

Bentley's drawings show also a rood-loft of beautiful detail with a carved and traceried balcony and seven shields, probably to be painted with instruments of the Passion, affixed to the beam. The crucifix and the two attendant figures are raised aloft on branching pedestals, while seven sanctuary lamps depend at varying lengths from the beam. We devoutly hope that the future will see this feature carried out (Plates LII and LIII).

The original portion of the church built by Bentley included the chancel and the two eastern chapels, and the sacristy and organ loft adjoining that on the south side. The Lady Chapel,

of three bays, is that north of the chancel, and opening into it by a pair of arches. St. John's Chapel is similarly arranged on the south side.

The north transept is 20ft. deep; the south 31 ft. deep, with (now) a temporary porch on its western wall. Interior height to roof apex is 50 ft.; exterior 57½ ft. These, built at a cost of £2,500 since the architect's death, by his successors, suffer from an unfortunate departure in several details from his designs, the most disastrous, perhaps, being the reduction in the size of the rose windows, which pierce the end wall above two slender trefoil-headed lights. No part of nave or aisles has yet been attempted; the latter on the north will extend for a length of 61½ ft. with a width of 16 ft., and have confessionals and offices built against its outer wall. The tower chamber, with stone groined vaulting, adjoins at the western end. From the south aisle, shorter by 5½ ft. to allow for the encroachment of the presbytery plan, one will enter the chapel of the Holy Ghost, measuring just under 43 ft. long by 12 ft. wide; a position for the font is provided at the western end of this chapel, while the altar is placed against the curtain walling of the south transept.

The photograph of the east elevation, with its splendid yet simple fenestration and the charming little "blind" turrets crowning the chapel buttresses, includes a view of the south transept and the gables of the organ gallery. The side elevation to Trent Road, when completed, will show the range of six trefoil-headed lancets in the Holy Ghost Chapel, beneath six two-light clerestory windows, fellows to the three which occupy this position on either side of the chancel. At the extreme western corner, united to the church, will rise the clergy house, a delightful four-storeyed dwelling with gabled roofs and stone window tracery.

The principal feature of the west façade of the church will be the square tower on the left, 127 ft. high, capped with a spire, which brings the total height, inclusive of the finial cross, to 190 ft. The design of the spire, peculiarly attractive in originality of treatment, shows horizontal banding of brick and stone for

about two-thirds of its height, the last third being carried out in crocketed stonework. A pair of three-light " geometric " windows pierce the west wall at the clerestory level; beneath which are set two lancets above a lower row of four. Across the façade, above the great windows, runs a gallery without balustrading, the face of the gable being somewhat set back. A small blind turret, akin to those of the east end, completes the elevation on the right.

The north elevation will be parallel with Horsford Road, whence the principal entrance to the church will be made in the tower, through an arch whose splendidly moulded orders are borne on slender triple shafting. The sculpture embraced by its tympanum represents the symbolic tree of Jesse. The north wall of the Lady Chapel is pierced by three triple-light windows akin in design to those of five lights in the east end of this and of St. Joseph's Chapel.

The splendid stained glass, ranking among the best designed by Bentley, being fully dealt with in Chapter XXI, it will suffice to remark here that the east windows of the chancel, St. Joseph's Chapel, and the Lady Chapel, and the three side windows of the latter, are all from his designs. The two in the choir gallery containing four and two lights respectively are the work of another hand, commissioned by Father van Doorne in a fit of impatience during the architect's serious illness in 1898. The recommendation to the artist to copy Bentley's style was absolutely disregarded, and Father van Doorne had regretfully to acknowledge that his experiment was an utter failure. The rose windows and double-light windows of the transepts have recently been filled with stained glass by the architect's son, in memory of members of the Fallon family, ever to be numbered among this church's greatest benefactors.

As regards internal furnishings, the sole example of the architect's work is the high altar and reredos, executed some years after his death, and therefore to some degree lacking the individuality produced by his supervision. As may be recognized in the photograph of the chancel, several varieties of marble have been em-

ployed, and the imposing reredos, which is carried up to the sills of the triforium arcade, encloses three panels in *opus sectile*, representing the Baptism of our Lord, the Descent from the Cross, and the Resurrection. In *opus sectile* and powdered, with the letters I.H.S. ray-surrounded, are the side panels of the reredos, above a dado of finely figured cipollino. The framework, the cornice, crockets, and angels are sculptured in the "second statuary" marble of Carrara.

The altar, with its gradus, is built in grey Hopton Wood stone, with a good slab of Siena, centred with an inlaid lozenge of cipollino, to compose the frontal. A mosaic of mother-of-pearl and gold is employed to border the *opus sectile* panels and the frontal, this latter being set within a moulded frame of white marble enriched with ball flowers. Of the tabernacle, bronze gilt, pelican-capped and enriched with precious stones, we shall speak in another place. The altar rails, placed temporarily at the first arcade of the sanctuary, thus dividing the sanctuarium from the presbyterium, which now serves the purpose of a nave, were likewise provided by the Bentley firm after its founder's death.

The wooden polychrome-decorated altars in the two side chapels are Belgian productions, as also is the font, a copy in blue marble of an early Gothic one that Father van Doorne had seen and admired in some church in his native land.

The church had the opportunity of acquiring a worthy set of Stations of the Cross, for on one occasion the late W. Christian Symons offered, under certain conditions, to paint them. One can but regret that Father van Doorne saw fit to decline the artist's generous offer.

This priest had during a great number of years persevered in collecting a fund to build adequate schools, which by 1899 had reached a quite substantial fraction of the £4,000 required. The suggestion, emanating from several quarters, that this money should be spent in enlarging the church, the part thus built to be used as a temporary school, was submitted to the architect.

Bentley, while admitting its feasibility, discouraged the idea as being both unwise and uncanonical and it was straightway abandoned.

In the autumn of the following year, Father van Doorne, feeling age and sickness growing fast upon him, resolved to place his resignation in the hands of the bishop, and to retire to the family roof-tree, the house in which he was born, at the village of Poucke, between Ghent and Bruges. In announcing his departure to his congregation in February 1901, and bidding them farewell, he imparted that he had made over his mortgage of £2,500 to the diocese, that the church was free from debt, and that the sum of £2,400 was in hand towards the school buildings, work for a younger and fresher man to initiate. It devolved upon Father Curran, assistant priest since 1894, and his successor in the rectorship, who added the transepts and built the schools. The latter, begun immediately after Father van Doorne's departure, were just on the point of completion in March 1902, when Bentley died.

(4) Holy Rood, Watford

The design of this church has well been styled a summary of Bentley's knowledge and resources. The opportunity was rare and precious; on the one hand a client, generous, comprehending, wealthy, setting no limit to the beauty and completeness of his votive offering; on the other, an artist for once completely released from the sordid thralls of retrenchment and ignorant interference, and wholly in sympathy with the founder's vision.

It was in 1879 that Mr. S. Taprell Holland, of Otterspool, Aldenham, Hertfordshire, a member of the building firm in which over thirty years earlier Bentley had served a period of apprenticeship, bought a site on the land known as the Rose and Crown Meadow in Watford, formerly appertaining to Merton College, Oxford. This site he formally conveyed to Cardinal Manning and the Westminster Catholic Diocesan Trustees; and in January commissioned Bentley to erect thereon, at his sole expense, a

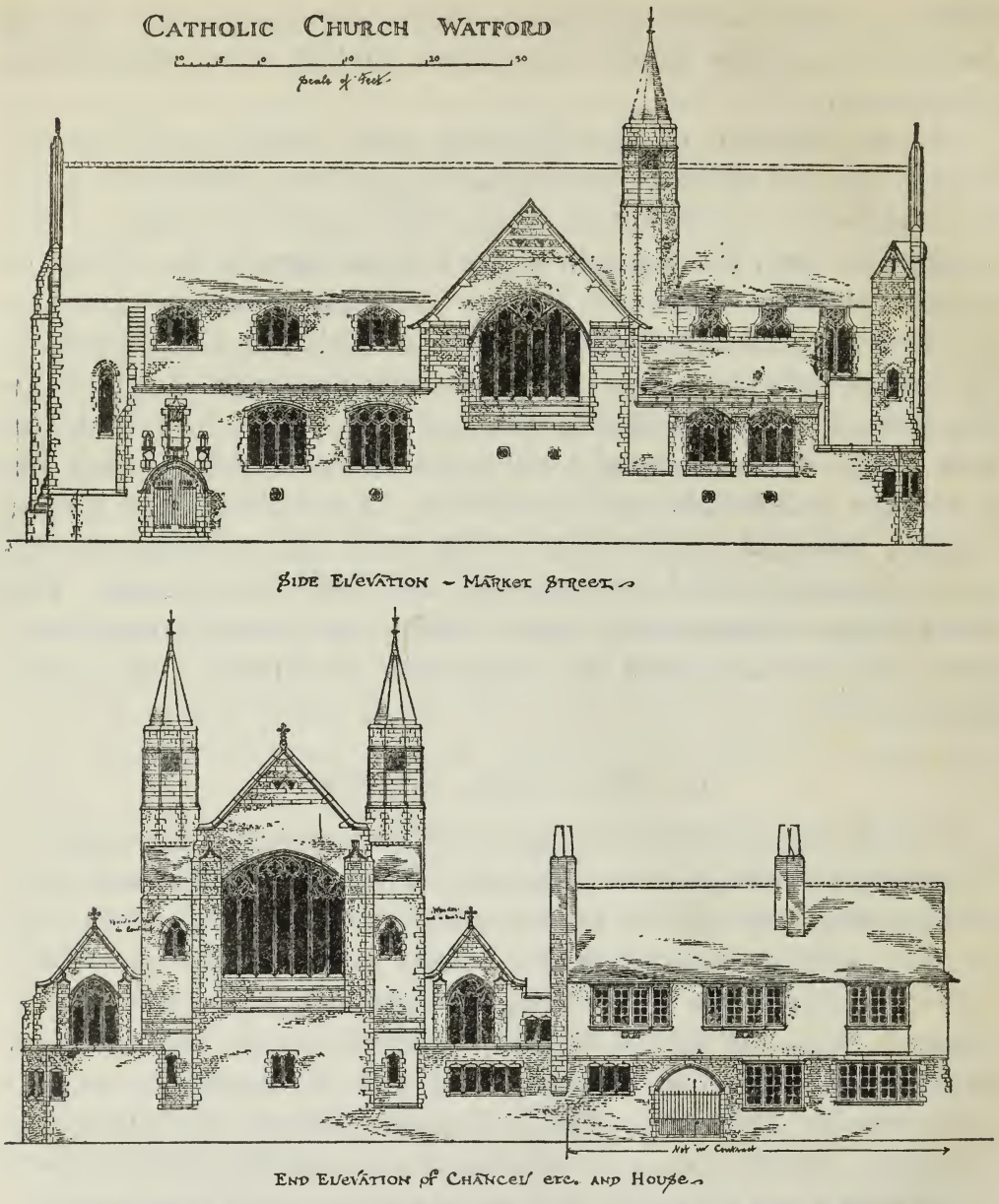


FIG. 38.—CHURCH OF THE HOLY ROOD, WATFORD: SOUTH AND EAST ELEVATIONS.

church, presbytery, and schools. The church, to be built with one side parallel to the new street named Market Street, was to provide accommodation for from 450 to 500 persons.

The foundation stone was laid on Thursday, August 29th,

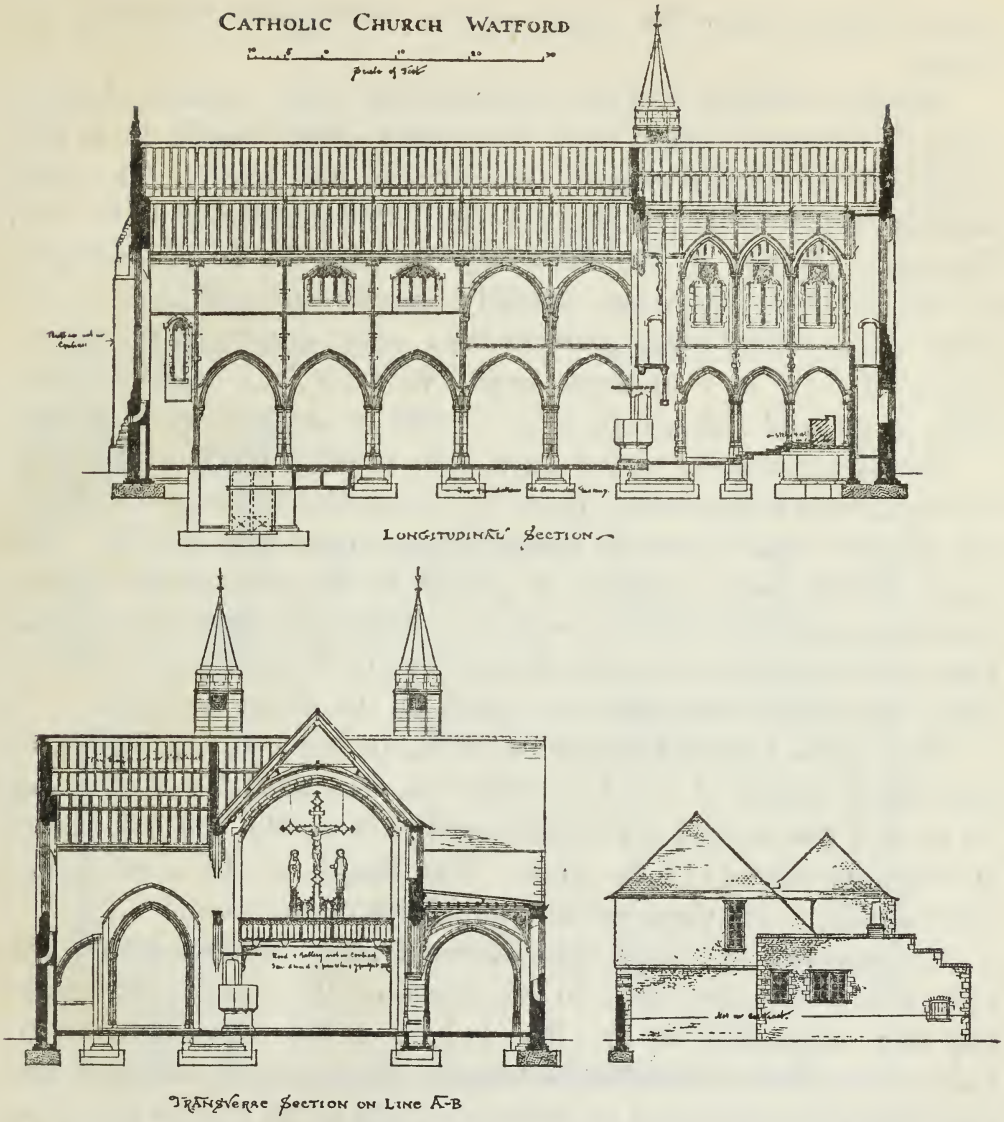


FIG. 39.—CHURCH OF THE HOLY ROOD, WATFORD: (1) LONGITUDINAL SECTION. 2. TRANSVERSE SECTION.

1879, by Canon Keens. Cardinal Manning evinced from the beginning a great interest in this church, and intended to lay the first stone; but illness overtaking him a few days before the date fixed, the canon was deputed to perform the ceremony on his behalf. The Cardinal defrayed the expense and presented the

stone, which bears his arms and an inscription recording the event.

Bentley's design, in Late Perpendicular style, embraced nave, chancel, transepts, south aisle, two aisles on the north, three side chapels, baptistery, sacristies, two porches, and tower. The total interior length is 98 ft., and the width at the crossing 63 ft. 3 in. The space allotted to the sanctuary is large, its length inclusive of the ambulatory being, roughly, nearly one-half that of the nave. The actual measurements are: nave, *length*, 65 ft. 1½ in.; *width*, 26 ft. 9 in.; chancel, *length*, 29 ft. 3 in.; *width*, 20 ft.; *width* of chancel aisles, 6 ft. 9 in.; *width* of ambulatory, 4 ft. 6 in.

The nave consists of five bays, the arcading being continuous, in the fashion approved by Bentley, across the transept openings; the distance from centre to centre of each nave pier is 12 ft. The porch of the main entrance is placed at the south-west corner, and opens into the aisle of which it forms the extremity. This aisle, corresponding in length to two bays of the nave, is 16 ft. 6 in. wide, and equals therefore the depth of the south transept.

The north transept measures 23 ft. in breadth, equivalent to the united width of the two aisles on this side, the first being 12 ft. and the second (two-thirds occupied by the chantry chapel of the Holy Ghost) 11 ft. wide. The length of the north aisles corresponds to the three westernmost bays of the nave.

To complete the main dimensions it must be stated that the height from the nave floor to the crown of the vault is internally 35½ ft.; externally 46 ft. The height of the nave arcading to the apex of the arch soffits is 14½ ft. The chancel, elevated one step above the nave, has an internal height of 35 ft.; to the outer ridge of the roof it measures 43 ft. The chancel arcading is 11 ft. 6 in. high to the apex of its intrados.

It was decided to proceed first with the sanctuary, nave, transepts, and south aisle, which were structurally complete and opened for worship on September 16th, 1890, by the Bishop of Amycla (the Cardinal again being ill). The celebration of the Feast of the Exaltation of the Cross was transferred from

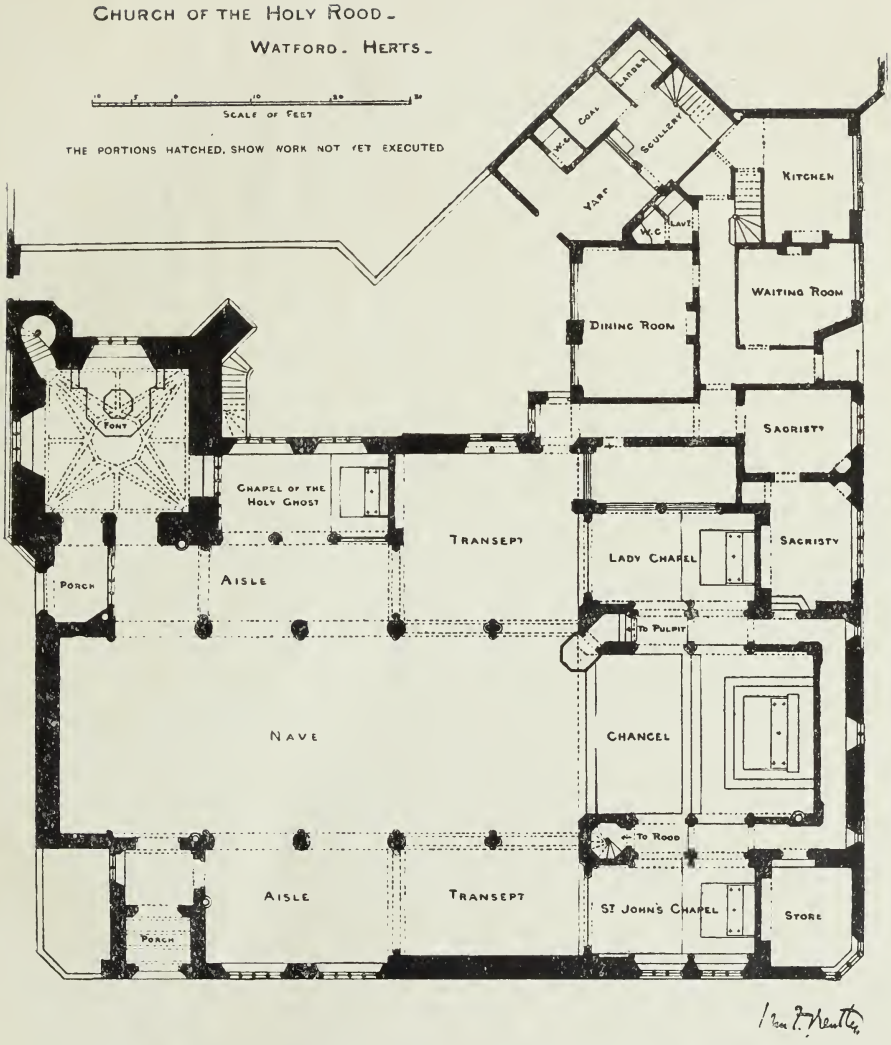


PLATE LIV.—CHURCH OF THE HOLY ROOD, WATFORD: GROUND PLAN (1879).

PLATE LV.—CHURCH OF THE HOLY ROOD, WATFORD: EAST END AND PRESBYTERY.

September 14th to the latter date, as a special privilege, the church being dedicated to the Holy Rood. On May 7th, 1894 (the nearest available date to the Feast of the Finding of the True Cross, May 3rd), Cardinal Vaughan laid the foundation stone of the baptistery and tower, which, together with the founder's chantry and the north aisles, were completed in 1900. Altars, shrines, glass, furniture, metalwork, and internal decorations had been added also in the intervening years, and the church being complete and free from debt was consecrated by the late Right Rev. Bishop Brindle, D.S.O., assistant to Cardinal Vaughan (since Bishop of Nottingham), on July 5th, 1900, when the relics of the martyrs St. Dimitilla and St. Constantia were encased in the sepulchre of the high altar.

The architect, then seriously ill and unable to be present at this triumphal conclusion to his labours, since he had recently been struck down with a second paralytic attack, was represented at the long ceremony and the subsequent luncheon by his two eldest daughters. Never will the occasion be forgotten by the writer of this memoir; for mingled with rejoicing at the exquisite gem wrought by faith-inspired genius was the tragic sadness of the sick bed on which its patient author lay suffering, and for a season almost speechless.

The materials employed in the construction of the fabric were flint facings, with dressings of Bath stone, and red tiles for roofing. The east end, facing Percy Street, is pierced by the seven lights and beautiful tracery of the great window, while flanking the chancel walls are twin turrets dedicated to St. Michael and St. Gabriel, and containing respectively the Angelus bell and the Sanctus bell. The gable ends of the eastern chapels of our Lady and St. John are also to be noted. The south elevation reveals the three clerestory windows of the chancel, of two lights within a narrow shouldered arch; and the two side windows of St. John's Chapel, each of three lights. A splendid flood of light is obtained by the fenestration of this transept, consisting of a broad opening divided into six lights of unequal height, the second and fifth of

the group being carried through the tracery considerably higher than the remaining four. A group of eight lights composes the north transept window, to be seen from the street by taking a view from the north-west; the window is divided by traceried transoms, one long and two short, so that three lights occupy the lowest third of the opening, and the upper centre light is continuous throughout the remaining height up to the traceried head. Two small and interiorly deeply recessed glazed openings pierce the transept wall at the ground floor level. The south aisle receives light from two four-light windows, set within four-centred arches. The nave clerestory is pierced in each bay likewise with a four-light opening (Plate LV).

The principal features of the west elevation are the very large window of twelve lights, divided into two storeys of six, and the massive square tower at the north-west corner. This attains at the embattlement a height of 117 ft., and is completed by a *flèche* rising from the octagonal staircase turret. The western doorway nestles between the terminal wall of the nave and the base of the tower.

On setting foot within the church, a thrill of pure delight is experienced, such that one is unable for a time to give it coherent expression. The mainspring of one's wonder is the manner in which multiplied details have been co-ordinated into a perfect unity. The whole is so joyous, so brimming with exuberant fancy, and yet remains, one is constrained to acknowledge, under the perfect control of the trained master mind. Here we stand silent as before the shrine of Bentley's devotion, the materialized prayer of a heart "flaming itself out in sincere passion, lonely and autocratic."[1] One feels as though listening unseen to an articulate prayer.

The splendid crimson rood-loft flung across the chancel arch strikes the keynote alike of dedication and of adornment. The stained glass of the east window, the painted decorations of the chancel, the texts and verses introduced in scrollwork on walls, cornices, and ceiling, the predominance of red in mural decoration,

[1] "John Francis Bentley," by Halsey Ricardo, *Architectural Review*, May 1902.

are all devised to concentrate the mind of the worshipper upon the great symbol of Redemption (Plate LVII).

The internal walls are plastered, those of the nave being undecorated; the cornice is coloured red, with a painted inscription occupying its whole length. The transverse moulded ribs and the longitudinal rib of the broad barrel vault are of the same beautiful tone of venetian red, the rafters being painted white. Upon the nave face of the chancel arch are carved pateræ, each containing a letter, surrounded by rays, of the words *Adoremus Te.*

The sanctuary is a glowing gem of colour, in which altar, reredos, walls, and roof are all components of the harmonious whole. On the wall above the triple arcading north and south are painted half-figures of saints on red grounds within circular medallions, encircled by a trellis of twining grape vines, roses, and pomegranates, expressed in delicate tones of green, purple, and rose. Each saint bears an emblem, and his head is scroll-encircled with name and invocation. The six medallions on the south, beginning with that nearest to the rood, represent St. Thomas of Canterbury, St. Edward, King and Confessor, St. Anselm, St. Augustine of Canterbury, St. George, St. Francis of Assisi. On the north, in similar order, are St. Alphege, St. Oswald, St. Gregory the Great, St. Cuthbert, St. Alban, St. Bernard. Adjoining the rood-beam, on either side, on the chancel wall is painted a scroll-bearing angel with rosy wings, seated upon the vine stem; on the south the appropriate inscription reads: "Sancti Discipuli Domini, orate pro nobis." That opposite runs: "Omnes Sancti Pontifices et Confessores, orate pro nobis."

The vine leaf and grape detail sculptured on the capitals of the sanctuary is exquisite in its union of delicacy and forcefulness. The first arch on either side is open to the sanctuary aisles; the second on the north is closed by a golden grille, inscribed, in the pierced lettering of its cornice, with the answered prayer of the penitent thief: "Domine, memento mei quam veneris in regnum tuum. Amen, dico tibi, hodie mecum eris in

paradiso." The corresponding arch on the south is occupied by the canopied sedilia in traceried and panelled oak. The third arches are on both sides filled in, nearly up to the springing, with wainscot, painted in dull venetian red,[1] whose panel mouldings and cuspings are in polychrome and gilt, while each panel displays a golden I.H.S. on a grey ground, enwreathed with green thorns and golden rays. The aumbry, formed in this woodwork on the north side, is adorned with golden pomegranates and inscribed "Sanctum Chrisma." The stone piscina, occupying a similar position opposite, with an opening of exquisite ogee form, having a fleur de lys finial, is delicately patterned within in a diaper of green, gold, and white. The tympana of these sanctuary arches are entirely filled by two opus sectile panels; that on the north represents the Entombment; on the south is depicted the Agony in the Garden. Both are beautiful in colour and meritorious in execution; the tones are kept low, and gold is used sparingly; in fact, only as required for the nimbi (Plate LVIII).

Similar panelling, carried up to the point of intersection of the arcading, occupies the wall space on either side of the reredos. In the interval between this wainscot and the triforium gallery are two large wall paintings in tempera of incidents in our Lord's Passion. That on the Gospel side represents Him crowned with thorns, clothed in the scarlet robe and bearing the reed sceptre. The Jews cluster round to mock the patient sufferer, behind Whom is a stone fretted canopy against a golden background. Two angels, with pinkish-red robes and wings, uphold a scroll worded: "Factus sum in derisum omni populo meo."

On the Epistle side is pictured the Betrayal in the Garden. Judas advances his face to bestow the treacherous kiss upon the central Figure. On the right St. Peter wields his sword above a prostrate soldier. Others grouped upon the left make ready, with spears and ropes, to seize the Master. Olive trees against a golden ground appear behind the group, and the attendant angels

[1] Originally. Repainting and varnishing has, we think, made the colour here brighter than Bentley would have approved.

PLATE LVI.—CHURCH OF THE HOLY ROOD, WATFORD: HIGH ALTAR AND REREDOS.

PLATE LVII.—CHURCH OF THE HOLY ROOD, WATFORD: NAVE AND CHANCEL, WITH ROOD LOFT.

above bear a scroll inscribed : " Et appenderunt mercedem meam triginta argenteos."

The reredos (Plate LVI) is placed against the east wall of the sanctuary, its wings resting upon the gradine, a structure of warm grey Derbyshire marble and red breccia arranged in alternate horizontal banding. The portion of the reredos which rises above the marble work consists of four panels, each painted on a red ground with a three-quarter-length figure of an angel, white-robed, crowned, and bearing, suspended by cords, a shield displaying the evangelistic emblems. The fretted canopy, surmounted with rich brattishing, has a coffered ceiling painted and gilt, and extends between the crocketed wings to shelter the throne. This is also of wood carved in similar intricate and beautiful fashion, and finished with gilding. The dossal, deeply recessed in the centre to allow of the tabernacle being set back sufficiently, consists of a frame of the grey marble enclosing fine panels of cipollino, each outlined with a narrow mosaic band of red and green marble and mother-of-pearl tesseræ. A single slab of clear red marble serves as the frontal, inlaid with two elegant pomegranates of marble and pearl, shading from deep tones of green to opalescent white. A mosaic band in pearl, gold, and green within a marble moulding forms the frame of the frontal. The tabernacle (1899), altar candlesticks, and cross (1893) are all Bentley's work, and receive further mention in Chapter XXII.

In the altar steps, made of white marble, the words " Sanctus, Sanctus, Sanctus " and " Pro nobis obediens usque ad mortem " are inset in tiles in the risers. The remainder of the sanctuary paving is a combination of encaustic tiles and marble, the sanctuarium being divided from the presbyterium by three marble steps, while in the carved oaken stalls and seats placed against the walls of the latter we recognize the stamp of Bentley's originality allied to the best ancient tradition. A stone, graven with an inscription to commemorate the consecration of the church, is inserted in the north wall beneath the sculptured corbel supporting the rood-loft.

A small doorway in the north pier, seen from the sanctuary aisle, leads to the oaken pulpit, designed in 1893, and placed against the nave face of this pier. By a similar door in the south pier, we mount the staircase to the rood and triforium of the chancel, the stairways continuing upwards to the bell turrets. The rood-loft, a broad gallery, with a carved wooden balustrade on its western side and one of wrought iron on the other, carries a crucifix rising almost to the chancel roof, whence its weight is partly supported by chains. The statues of our Lady and St. John rise, on branching pedestals, to about half the height of the cross. The terminals to the arms of the cross consist of the four evangelistic symbols carved and gilt. A beautiful venetian red is the prominent colour treatment throughout, relieved by the traceried outline of gilded leaves and fruit of the vine, value and contrast being obtained by the use of dull green in the chamfers. Partly gilt, too, are the pedestals of the lateral figures.

On the inner side of the sanctuary piers, facing therefore towards the rood, are painted in delicate tones full-length figures of angels. The archangel of the Annunciation (north), standing on clouds rayed with glory, bears the symbolic lily and a scroll inscribed: "Ave, Gratia Plena Dominus Tecum." On the opposite side is seen St. Michael, archangel of the Passion, with a flaming sword and the words, "Salus Deo Nostro, Alleluia."

The triforium windows have white glazing; their tracery is beautiful and varied. The glowing stained glass of the east window may be well studied from the gallery; but its description, to avoid repetition, must be reserved for another chapter. It remains to mention the decoration of the chancel roof, whose construction is well seen in the photograph (Plate LVII). The ribs, harmoniously treated with lines of light red, green, and blue, are outlined with vine leaves painted in greenish-toned grisaille. Upon the light blue groundwork is a powdering of stars carved and gilt. The triforium ceilings are likewise blue, powdered between the ribs with rayed I.H.S. The chancel roof

is varied above the rood-loft, two compartments being painted with red circular medallions at intervals encircled with vine tendrils and leaves; the enrayed I.H.S. forms the centre of each.

Descending to the ground level we note that the ground ambulatory ceilings are painted with representations of the Crown of Thorns bursting into leaf and flower and a label above each arch bearing a line from the first and third verses of the hymn "Vexilla Regis." These chancel aisles receive light from a small window in the east wall. From the north side of the ambulatory one enters the two sacristies behind the Lady Chapel; on the south is found the store-room behind St. John's Chapel, entered through stout red-painted doors.

The Lady Chapel is enclosed from the ambulatory by splendid flamboyant grilles of gilt iron, amazingly nervous and vivacious in treatment. Tall fleur de lys alternate with crowned monograms of the Blessed Virgin above the frieze, which in pierced lettering announces, "Pulchra es amica mea Suavis et decora sicut Jerusalem." The fleur de lys is employed again for the altar rails, one such device filling each space between the twisted uprights. The chapel has but a temporary altar; though the stained glass in the east window was put up to the memory of Elizabeth Hanley, who died in 1890. The ceiling, a vault with four cants, is painted a dull venetian red, and powdered with golden lilies in vases and the letters M.R. crowned and rayed, while verses from the Magnificat are inscribed upon the moulded wooden cornice. The north aisle of the Lady Chapel, divided from it by a low parapet wall connecting the two arches, is ceiled in dull blue painted with golden I.H.S., and was reserved on Bentley's plan for the choir; at present there is no organ, its duty being done by a harmonium placed at the south-west corner of the chancel. There is a doorway in this Lady Chapel aisle admitting to the sacristy passage which has been closed, so that in the transept serves instead.

The chapel of St. John the Evangelist, on the south side of the chancel, has a ceiling similarly designed and treated; with the

appropriate variation that on its red ground appear golden eagles and the saint's initials, ray-surrounded. The cornice displays the opening verses of the fourth gospel. The altar here again is temporary, and mural decoration there is none; but the splendid metalwork of grilles and altar rails bestows its meed of adornment. The grilles partly enclose the chapel on the ambulatory side, occupying the arch nearest to the altar and half of the next; their cornice, pierced with lettering, is surmounted by upstanding leafage and two symbolic eagles. The chief motif of the altar rails is the pomegranate, outlined in strapwork, and placed cornerwise, four in each panel of the railings. The top rail is brass, and the ironwork is everywhere finished with gilding. The three-light east window, to the memory of Sophia Rivaz, who died in 1892, represents the Last Supper. In the six lights contained in the two side windows, put up by Joshua and Susannah Walker, are pictured events in the saint's earthly and mystical life.

The transepts, equal in length to two bays of the nave, and crossed by its continued arcading, are ceiled with a ribbed vault in four cants, painted blue, with golden tongues of flame upon the principal rafters. A simple and roomy double confessional, made of oak, panelled and slightly enriched with carving, is placed in the south transept.

The south aisle has a flat ceiling, supported midway by a finely pierced and moulded beam, borne on stone head corbels, beam and ribs being painted with a pattern in red on a white ground. At the west end of the aisle a red painted single door admits to the porch. The two four-light windows of this aisle are filled with Bentley's beautiful golden-toned glass, very little other colour being introduced, the subjects being full-length figures of eight prophets—Jacob, Zacharias, Isaias, Jeremias, Moyses, David, Osee, and Malachias.

This porch has another opening into the nave, by means of double doors, painted red, and having their upper panels traceried and glazed. Above the doorway the architect's memorial tablet is affixed to the nave wall; it was erected by Mr. S. Taprell

Church of the Holy Rood, Watford: Chancel (Painted Decoration).

Church of the Holy Rood, Watford: North Aisle and Holland Chantry Chapel of the Holy Ghost.

Plate LVIII.

Church of the Holy Rood, Watford: The Baptistery.

Church of the Holy Rood, Watford: Detail of Sculpture.

Holland, and carved by the sculptor McCarthy, as a tribute to the master for whom he had laboured for thirty years. Bentley's head, modelled in low relief within a sunk medallion, is surrounded by a wreath. The enclosing frame of white stone is adorned with incised and lead-filled leafage. The inscription at the base reads:

PRAY FOR THE SOUL OF JOHN FRANCIS BENTLEY
THE ARCHITECT OF WESTMINSTER CATHEDRAL
TO WHOSE GENIUS AND DEVOTION
THE BEAUTY OF THIS CHURCH IS DUE
BORN JANUARY 30TH, 1839
DIED MARCH 3RD,[1] 1902
BURIED AT MORTLAKE
MAY HE REST IN PEACE

That the likeness in this memorial is not a good one must be admitted and deplored; the features are too small relatively, while the head is weak in modelling and has little of his massive leonine character.

The west window of the nave is filled with stained glass designed and executed by the firm of Burlison & Grylls in 1904; the subject is the Crucifixion; the donor, Mr. S. T. Holland, whose chantry, dedicated to the Holy Ghost, occupies two bays of the north aisle. Beneath an arched recess for his monument provided in the north wall of the chapel is constructed the sepulchral vault. To the left, and at the level of the tomb, is a tiny two-light window in whose stained glass of early Renaissance inspiration Bentley has tinctured the arms of the founder and a representation of Holy Rood Church, his pious and munificent gift. The shield occupies the left-hand light; the church, in a medallion upheld by two angels, is in the other. The inscription beneath runs: "Of your Charity pray for the Intention of Stephen Taprell Holland, who for the Greater Glory of God,

[1] There is a slight error in this date: the architect died on March 2nd.

between the years 1889 and 1896 built the Church of the Holy Rood in Watford, and gave it, together with this chapel of the Holy Ghost, his chantry, to the Archdiocese of Westminster."

For the exquisite stained glass in the two three-light windows of this chapel, the reader must be referred, as before, to a later chapter. Its tone is very light and delicate on account of the rich and glowing colour contributed by walls, ceiling, and altar.

The chapel opens upon the north aisle by a triple arcading, enclosed by gilded grilles and gates. The eastward arch into the transept is partially closed by altar and reredos; the chapel's western end being terminated by part of the baptistery wall, pierced by a small glazed opening. Emphasis is given to the beautiful quadripartite vaulting by the white ribs patterned with red against their red severies and the golden leafy bosses. Golden likewise are the tongues of fire flaming upwards between the springing of the ribs. The Pentecostal idea is emphasized again in the silver dove suspended above the altar, and the opus sectile reredos which depicts the descent of the Holy Ghost upon the infant church. The altar, gradine, and reredos are constructed wholly of precious marbles, and an added richness is obtained by partially gilding, in silvery and greenish tones of the metal, the foliated cornice and the ball flower decoration of the carved alabaster reredos. The gradine is constructed of horizontal banding of pink and white marbles; a deeper red being utilised to fill the lateral panels of the reredos. The frontal is composed of three fine slabs of pink breccia. Marble again is used to pave the floor which bestows the finishing touch on a shrine of beauty, refinement, and elegance (Plate LVIII).

In the baptistery, another stone groined compartment entered both from the north aisle and the west porch, an effective feature is the method of interior construction with small stones having wide, raked-out joints. The font set in the centre, beneath a spired canopy, has a septagonal bowl, symbolic of the seven sacraments, constructed of pink marble, the names of the virtues carved thereon being gilt. The oaken canopy is in pleasing con-

trast to the delicate hues of the marbles employed in the font and paving, and to the blue and silver, symbolic of the waters of baptism, wherewith the enclosing railings are coloured (Plate LIX).

Among other accessories designed by Bentley are the canopied shrines, carved in Kauri pine, painted and gilt, of the Blessed Virgin and the Sacred Heart (1893–4), while the alabaster statues, sculptured to his design, are of unusual merit. In 1890 he also provided a white and gold altar frontal for the high altar, a temporary erection which endured until replaced by the altar and reredos now standing in 1899.[1]

The electric lighting was installed in 1899 ; the beautiful flat pierced and gilt pendants which carry the bulbs in chancel and nave will be observed in the photographs.

The presbytery adjoining the church, as we have observed, at its eastern end, is a charming two-storeyed house built of flint and red bricks with stone dressings and tile roofing, the upper storey being finished with rough cast. The ground-floor plan is included with that of the church ; the upper provides two bed and two sitting rooms for the priest and his curate, a bathroom and a servant's bedroom.

The schools, adjoining the presbytery, built in 1893 and enlarged in 1899, provide accommodation for girls, boys, and infants to the number of 214.

(5) St. Luke's, Chiddingstone Causeway

This idyllic little village church was built in 1897–8 as a memorial by Mrs. Ernest Hills, of Redleaf, Penshurst, and other members of the Hills family, to replace a small iron structure, subsequently re-erected as the parish club-room. The choice of the architect was due in large measure to Mr. John Sargent, R.A., a friend of Mrs. E. Hills (he had twice painted her portrait), from

[1] With the Stations of the Cross, painted on copper, Bentley had nothing to do ; they are the work of Mr. N. H. J. Westlake, executed some years after the architect's death. The frames are an adaptation of a design by the latter.

whom she had heard much in praise of Bentley. The latter wrote on February 6th, 1897: "By this post I have the pleasure of forwarding you two plans of the proposed church—one with, and the other without, a bell turret. The tower, I regret to say, is impossible with the money at your disposal, and it will be, I am sure, as much as we can manage to provide for the turret. Before proceeding with the design, I thought you might like to show the incumbent the plan, and further I wished to satisfy myself that I had included all your requirements. Please let me know if I have done so."

Ultimately it was decided to have the tower at any cost, and an amended set of plans was submitted to the family for approval in April. This (accepted) design was for a small church, to hold 180 to 200 people, in the local style of the early sixteenth century, very simple in detail, consisting of nave, chancel (with organ chamber on the south, and the Redleaf "pew" opening into it on the north), tower, and porch. The total internal length is 82 ft., width across nave 24 ft., width across chancel inclusive of side extensions, 42 ft. The nave measures 51 ft. long, and there is an ascent of three steps to the chancel level. The height taken from the nave floor to the interior apex of the barrel vault is 26 ft.; to the exterior ridge it measures 33 ft. 6 in. The chancel has a length of 28 ft., 16 ft. allotted to the widest portion and 12 ft. to the narrower part, raised by two more steps, where stands the altar table. A pair of arches on either side open it to the before-mentioned organ chamber and Redleaf pew (Figs. 40 and 41).

The tower, measuring 17 ft. square internally, rises to a height of 48 ft. at the machicolated coping; the elevations show that Bentley intended to finish it with a flèche, to be carried out when funds should permit. It is still incomplete. Within it contains a heating chamber at the lowest stage; a vestry on the chancel level, and above ringing and bell chambers. There is an independent entrance to the vestry and the Hills pew on the north-east side of the tower.

The roomy porch at the north-west corner of the building has

an alto-relievo sculpture of the winged ox of St. Luke in a square panel set within the gable; and sculptured foliage adorns the spandrels of the flattened entrance arch. There are three steps up from the churchyard and two more from the porch to the nave level (Plate LX).

The materials of construction are Bath stone ashlar (in place of the local stone from Speldhurst primarily suggested) and red tiles for roofing; the interior is plastered, with the intention of completing it up to the window-sills with oak panelled wainscot, for which Bentley prepared designs, but this also awaits the day when funds will be forthcoming. The nave is floored with wood blocks, the chancel with stone and encaustic tiles. *A propos* of the leopards' heads which pattern these, Bentley remarked on one occasion to Mrs. Hills, with the humorous eye-twinkle she knew and loved: "You notice I have made them all put their tongues out at you, because you are Protestants."

The fenestration includes handsome east and west windows of seven lights, the tracery being varied in each case. The nave has, on the north side, two window openings containing four trefoil-headed lights within a broad four-centred arch; similar windows pierce the south wall, though their positions do not correspond. A window of four lights, in two storeys, admits a fuller measure of illumination to the font placed in the south-west corner of the nave, while similar windows of four lights light the chancel on north and south. The chancel extensions have at their east ends a two-light window, with multifoil tracery.

The nave roof ribs are painted white, producing a good effect in contrast to the greenish-blue ground. The chancel roof, constructed in four cants springing from a broad machicolated cornice, is similarly painted. The sloping roofs of the extensions display white ribs on a dull venetian red ground. Unfortunately the organ, by Norman & Beard, has been unduly extended, so that it cuts across the chancel arcade, the console being brought right into view, and the effect of the arcade is lost (Plate LXI).

The altar, of oak with carved and pierced panels, is Bentley's

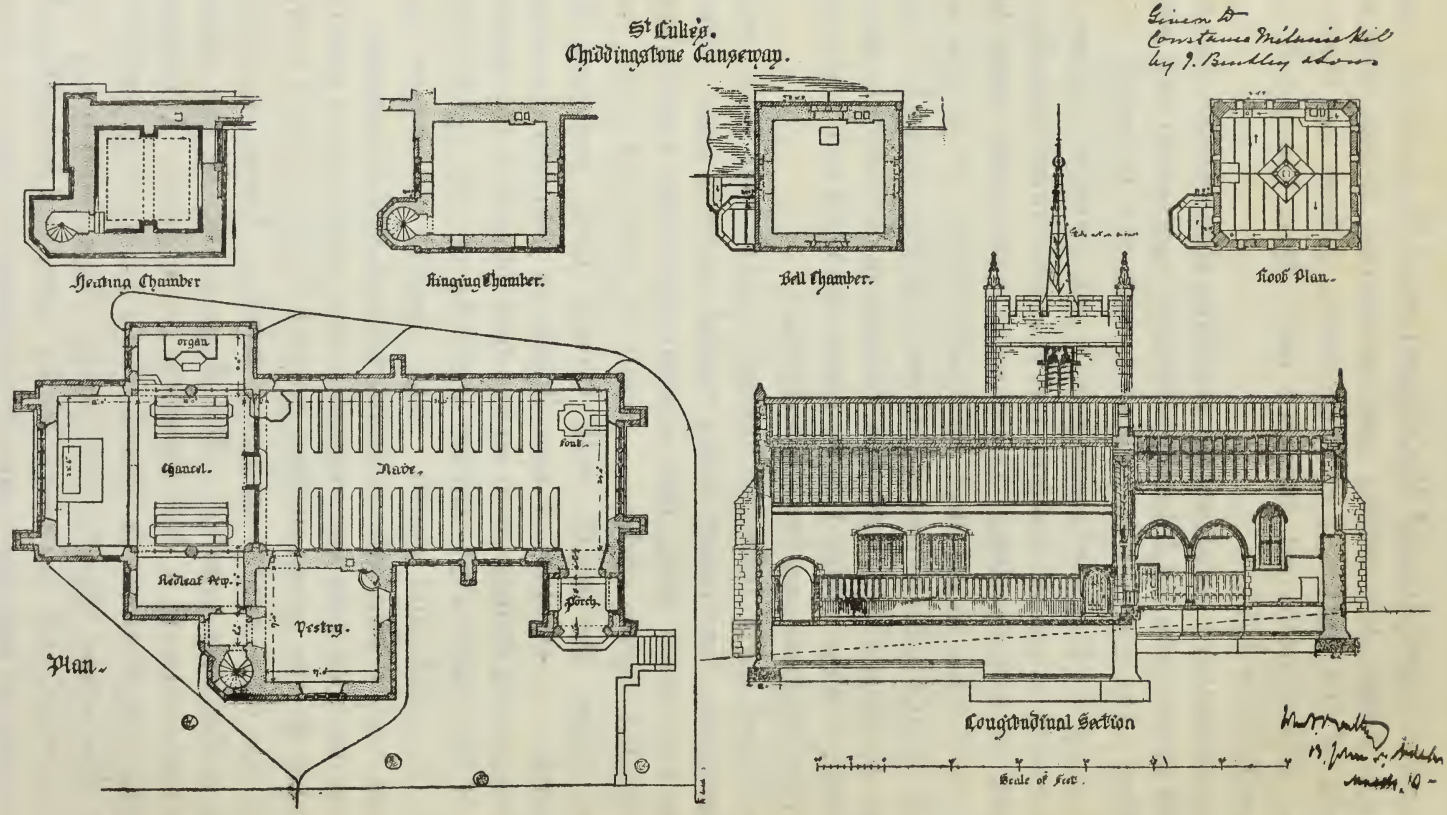


FIG. 40.—CHURCH OF ST. LUKE, CHIDDINGSTONE CAUSEWAY: GROUND PLAN AND LONGITUDINAL SECTION.

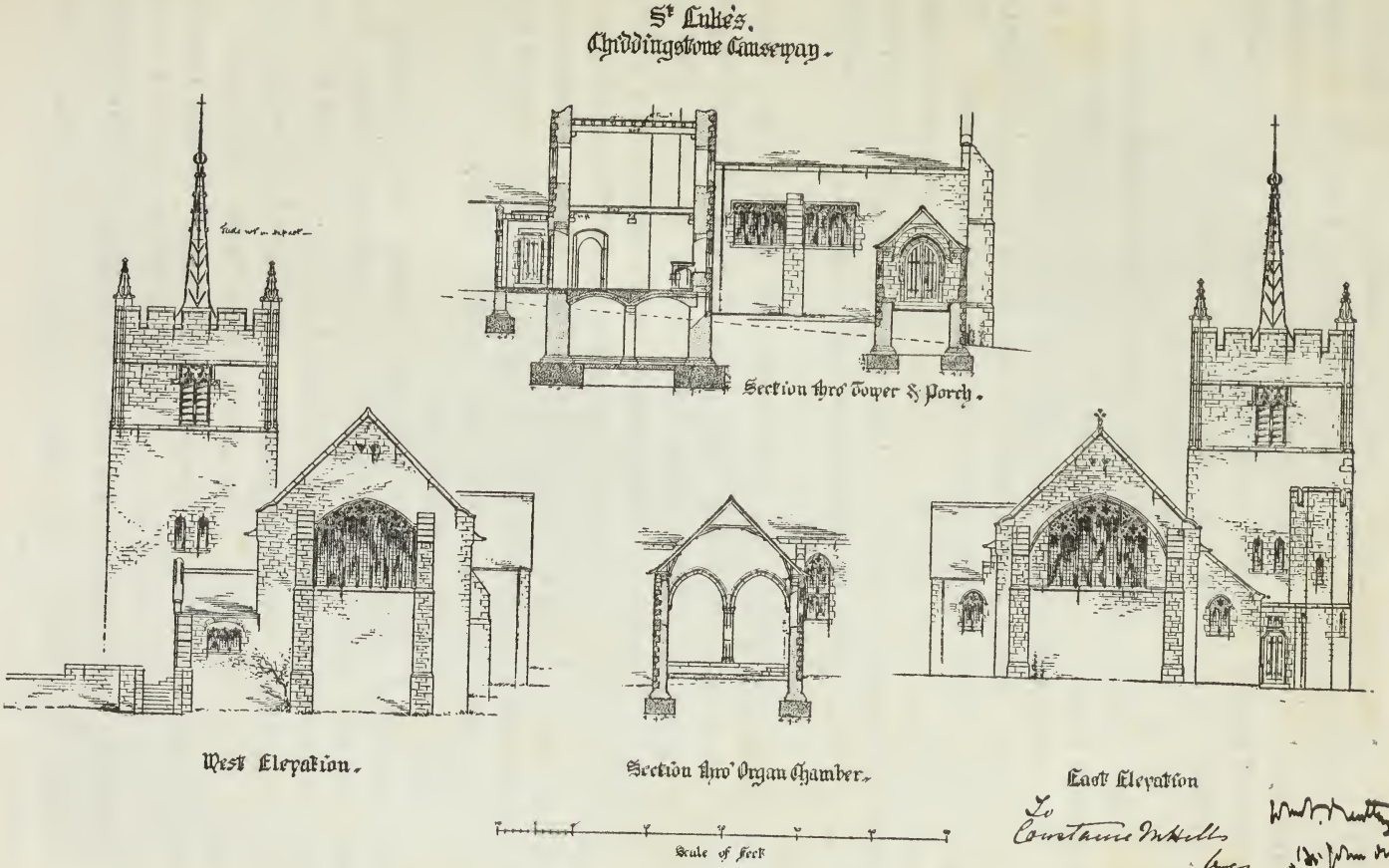


FIG. 41.—CHURCH OF ST. LUKE, CHIDDINGSTONE CAUSEWAY: ELEVATIONS AND SECTIONS.

work, put up in his lifetime; but the pulpit and chancel stalls, of similar material and design, were not carried out till after his death by the Bentley firm. The communion rails of wrought iron with a brass rail were, however, made in 1898; they consist of a series of panels divided by twisted uprights, and enframing pomegranates wrought in strapwork and foliation; the design is simplicity itself, yet most effective.

The font, also Bentley's, was the gift of Mrs. Barclay Harvey. An octagonal bowl of cipollino marble[1] (from the then recently rediscovered ancient quarries of Eubœa), perfectly plain except for a slight swelling about half-way up, is set upon a simple octagonal alabaster base. The coping and basin are of white marble. The platform is cruciform; and the angles of the base come centrewise to each face of the bowl. The whole is simple to a degree, and owes its beauty to excellence of material and subtlety of form.

The foundation stone was laid in the autumn of 1887 without ceremony, after a short delay caused by the necessity of slightly changing the site, it having been discovered in time that the originally selected spot was only partly in the parish of Chiddingstone. The church was complete and ready for the opening and dedication on St. Luke's Day, October 18th, 1898. Bentley then had the bare walls hung with thin material, in closely pleated folds, pale greenish-blue in the nave and dull venetian red in the chancel, with truly delightful effect.

The memorial inscription (full-size setting out) was for the occasion tacked to the wall immediately under the string of the window in the north wall of the chancel, where, carved in stone, it now occupies a permanent position. Bentley had endeavoured, he said, "to get rid of the abominable 'cut' of modern inscriptions both in regard to character and form," in this memorial stone, which reads as follows: "To the Glory of God and in loving memory of Frank Clarke Hills, of Redleaf, Penshurst, Kent,

[1] "Probably," said Bentley, "the marble of this font is the first that has left the quarries since the days of Justinian."

PLATE LX.—CHURCH OF S. LUKE, CHIDDINGSTONE CAUSEWAY: EASTERN ELEVATION.

PLATE LXI.—CHURCH OF S. LUKE, CHIDDINGSTONE CAUSEWAY: INTERIOR.

and Annie Ellen his wife ✠ also of Frank Ernest and Edward Henry, their sons, this church is dedicated on the Feast of St. Luke in the year of Christ 1898."

The original plans, presented to Mrs. E. Hills by the Bentley firm, hang, framed, in the vestry. The stained glass in the east window, representing the Crucifixion, is the work of Mr. von Glehn, erected in 1906 by Mrs. Ernest Hills and her sister, now Lady Fowke, in memory of their parents, Evan Wynne-Roberts and Margaret Mary his wife, who died respectively in 1878 and 1905. The south window of the chancel, by the same artist, is to the memory of Charles Horfield, who died in 1905, and depicts the Storm on the Lake in the upper lights, and our Lord saving St. Peter from the waters in the lower.

The Hills family were one and all delighted with the little church ; and Bentley seems to have derived nothing but pleasure from their commission, and to have cemented a very real friendship with Mrs. Hills of Redleaf ; for these two charming and intelligent personalities found much in common. Mr. Arnold Hills voiced the family appreciation when he wrote to Bentley in January 1899 : " The church is universally admired, and brings you much flattering commendation."

(6) Churches Designed, but not Built

In common, we suppose, with most architects, Bentley endured from time to time severe disappointments from his clients—or would-be clients. It was a favourite maxim of his that a commission was never to be counted on until the builder's contract was signed. Undoubtedly among the most crushing of these reverses may be reckoned the abortive plan for a cathedral at Richmond, Virginia, U.S.A. ; though as a matter of fact, there remains nothing in the way of correspondence to throw light on the transaction, while, but for a meagre reference in his diary for 1883 to a " second set of plans " prepared, it would not have been possible to identify the exquisite set of pencil drawings discovered unnamed and unsigned in an old portfolio.

Inquiries among certain old professional friends have failed to clear up the matter; but there appears to be ground for the belief that Father Rawes endeavoured in 1883 to secure for his friend the commission to build this proposed cathedral. Probably it was at his suggestion that Bentley privately prepared these sketches, which, slight as they are in some respects, yet contain all the essentials for a Late Decorated cathedral of imposing size, beauty, and dignity. The drawing of the west front, most complete of all, shows the splendid detail of a façade with two towers, a magnificent rose window and imposing entrance. One may surmise perhaps in the absence of other evidence that Bentley declined to enter into competition, but agreed, on a promise of secrecy and to please Father Rawes, to put on paper these tentative suggestions; and so it happened that the matter was never discussed, even with his most intimate friends, and Bentley bore the subsequent disappointment in silence.

The Oblates in 1877 proposed that he should build them another church in the crowded neighbourhood of Portobello Road; in fact they were in negotiation for the land, a site close by St. Charles's College, Ladbroke Grove Road. In June Bentley was being urged to let them have the plans for the church as soon as possible, and in July he was supplied with the requirements of a presbytery of eight rooms to adjoin it. Ultimately the whole scheme came to naught, possibly on account of urgently pressing needs in the Kensal New Town district of the Oblates' large mission.

Twenty years later, in 1897, Bentley prepared plans for a small Catholic church at Coleraine, Ireland, in a very simple style, to consist of a nave and chancel, without aisle, a transept on the north and a Lady Chapel on the south side. This commission likewise never came to fruition. Last, but by no means least, must be noted the superb Gothic cathedral for Brooklyn, U.S.A., for which he prepared the complete designs in 1898–9, and whose erection was frustrated by his untimely decease.

CHAPTER XVIII

ECCLESIASTICAL ARCHITECTURE (II)

(*a*) *Additions and Alterations to Churches*: St. Mary of the Angels, Bayswater—Church of the Assumption, Warwick Street—Our Lady of Victories, Clapham—St. John's, Hammersmith. (*b*) *Erection or Enlargement of Conventual and Private Chapels*: Conventual chapels: Paul's House, Taunton—Franciscan Convent, Portobello Road—Franciscan Convent, Braintree—Other chapels: Beaumont college, Old Windsor—Draycot Cemetery.

In this chapter are assembled notes concerning some churches that underwent structural modifications of greater or less importance at Bentley's hands subsequently to 1870, as well as of certain private or semi-private ecclesiastical buildings erected or enlarged by him. Such churches in the metropolis number four, three being Catholic and one Anglican. The chapels dealt with are, with one exception, in the provinces, three being conventual, one scholastic, and one a mortuary chapel. With this brief introduction, we may proceed to discuss these works in chronological order.

Church of St. Mary of the Angels, Bayswater

Bentley's structural and decorative additions to this Bayswater church, extending over a period of more than three decades, afford, as Mr. T. J. Willson observed in his short memoir, "interesting study in architectural variety and progress, and are no less remarkable on account of their altars, glass and metal work." Therein, from the north aisle thrown out in 1869, with its characteristic transitional thirteenth-century French details, is unrolled before the student a veritable scroll of development. In the second south aisle, built 1872–4, he will make acquaintance with the architect's transitional stage, the period when he was fast

reverting to the native style of that same century. The little chapel of the Relics, termination of the south aisle of the chancel, executed a year or two later, will carry him yet a step further in this compendium of development, until in the magnificent Late Decorated chapels of the north-east side he will recognize the revelation of the architect's taste and power of expression at their zenith.

Satisfactorily to relate the history of this work, it must be recalled that the unfinished and roofless church had, in rough and temporary fashion, been rendered merely habitable in 1857, when taken over by the newly founded Oblate community as the head-quarters of their enterprise. Their founder and first superior, Monsignor Henry Edward Manning, with his rooted distaste for Gothic architecture, did his best, we are told, to transform the interior into the semblance of an Italian church by hanging curtains and pictures over the traceried windows. Manning became Archbishop of Westminster in 1865.

When the late Dr. Robert Butler was chosen superior of St. Mary of the Angels in 1872, he proceeded without loss of time to the completion of the church, and commissioned Bentley to put up the fine timbered roof over nave, chancel, and aisles, and to plaster the walls. Previously the bare brickwork had been hidden with a coating of whitewash. A system of heating was also installed, and the church illuminated throughout by gas. The small mortuary chapel at the west end under the tower, whose floor is lower than that of the nave by five or six steps, was also roofed and brought into its present condition. Bentley utilized one of the old stone altars in the church for this simple shrine dedicated to the Holy Souls, and enclosed it with low iron railings. He also erected the rood beam and its suspended crucifix above the chancel. A new porch, about then contemplated and designed, was however never carried out, while the tower, which Bentley always thought might be completed as a *tower* rather than a spire, as in Mr. Meyer's original design, remains to this day unfinished.

In spite of the north extension of 1869, the building soon proved inadequate for the rapidly expanding congregation, so that within three years it became necessary to build again, and the new south aisle was put in hand. This aisle terminates eastward in a Lady Chapel of two bays, having a timbered roof in four cants; its principal beam is borne on finely sculptured

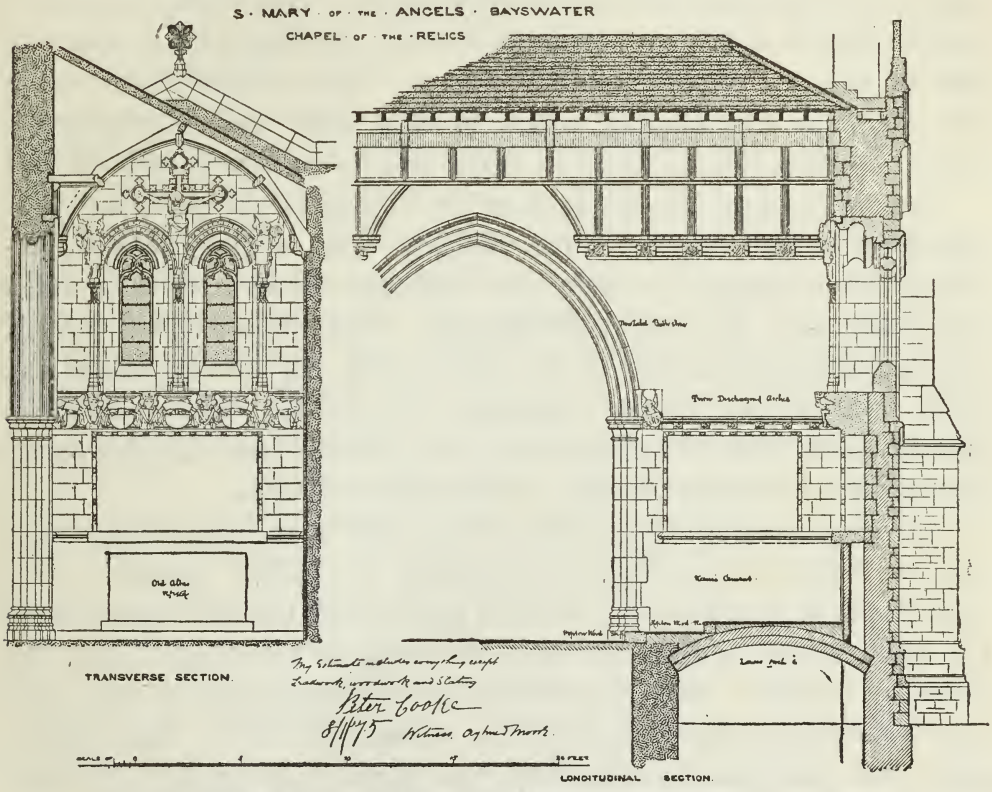


FIG. 42.—CHAPEL OF THE RELICS, ST. MARY OF THE ANGELS, BAYSWATER.

corbels representing our Lady (on one side) and the Archangel of the Annunciation (opposite), from whom she appears to receive the Divine message. The spirited and graceful details of the sculptured leafage of the capitals and the elegant clustered shafting rising from octagonal bases are worthy of attention and study. So, too, are the blue and white tiled pavement with fleur de lys, the wrought iron communion rails and grille (1876), and the stained glass in the two double-light windows, representing four Old

Testament types of the Blessed Virgin, Eve, Ruth, Judith, and Esther.

The white marble altar of the Lady Chapel owes, it is hardly necessary to remark, nothing to Bentley's touch. The aisle is lighted by eight trefoil-headed lancets arranged in pairs, the wall beneath being broken up with a twelve-fold arcading, forming the windows and entrances to four confessionals. Doubtless to preserve uniformity, Bentley supported this aisle, as that on the opposite side of the church, on circular pillars; they deviate however in the shape of the abacus, which in this later aisle is octagonal, and the ceiling here is vaulted, while that of the north aisle is flat.

Extension was carried farther by means of an eastward prolongation of the original south aisle to form a chancel aisle, arranged as a chapel in which to enshrine certain relics brought from Rome by the Cardinal-Founder. This chapel of the Relics, appropriately dedicated to St. Helen and St. Mary Magdalene, those two sainted women especially revered for their veneration and care for sacred things, owes its existence to the generosity of the Rev. W. Wheeler, one of the Oblate priests.

A relic aumbry, 7 ft. 4½ in. wide and 3 ft. high, built into the wall above the altar, is necessarily a central feature in the equipment of the chapel. Its red doors lead the eye upwards to the appropriate sculptured representation of the Holy Cross, the Relic of Relics. The framework of the cupboard is gilt, and the dull Indian red ground of the doors, powdered with golden suns and pomegranates tinctured in green and gold, is crossed by the elaborate wrought iron hinges. The inner side of the doors, hinged, screenwise, in two folds, is adorned with four figures of saints, painted by Mr. Westlake; the shallow interior of the aumbry being divided by a series of mouldings and shelves into compartments of varying size. Two recesses, right and left of the altar, designed to accommodate similar aumbries, have in recent years been filled with oak and glass cupboards of indifferent design, brought from St. Charles's College when its days as the Oblates' school were numbered.

Above the aumbries runs a broad frieze of Caen stone, bearing demi-figures of angels sculptured in the round and linked by shields supported between them. The shields display the Instruments of the Passion. From the frieze the sculptured details are carried up the east wall in the form of a tall and slender crucifix, its shaft mounting between the windows till above them its arms are flung wide across the tympanum of the arch. Up the outer window jambs soar other slender angular shafts, carrying emblem-bearing angels. Among so much here that is of interest, attention may perhaps be especially directed to the sculptured masonry of the sacristy entrances, one in the south wall of this chapel, the other near by in the aisle (fig. 42).

The chapel of the Relics was completed in 1876 by the laying of the encaustic tile paving, the stained glass (elsewhere described), and a wrought iron grille and communion rails. The altar, a poor specimen, is, like the high altar, one of the church's original fitments. Father Rawes, who took an enormous interest in this chapel, was keen on Bentley designing a new one, remarking, characteristically: "St. Mary Magdalene deserves a good altar, and I think that a very beautiful thing might be made of that corner of the church." Bentley certainly achieved this last ideal (although the altar, for one reason or another, never emerged beyond the region of desire); it is to be deplored that a lack of light, owing to the proximity of surrounding buildings, renders it often difficult to discern the chapel's merits. Equally pleasing is the exterior detail of the east elevation, notably the sculptured masonry below the window-sill and the pateræ on the stone string below the gable.

Some ten years later further enlargements on the north side were put in hand, the building being prolonged beyond the two existing aisles to form a spacious and dignified transept and eastward chapels. The style here adopted is Late Decorated. The chapel forming the north aisle of the chancel, and opening thereto by a wide arch, is dedicated to the Holy Ghost. It has a vaulted roof, with ribs springing from a broad moulded cornice.

The three-light window, remarkable for its tracery, is filled with stained glass representing the Day of Pentecost; and a wrought iron grille encloses the chapel on the sanctuary side.

At the time of Bentley's death a temporary altar and a plain reredos did duty, for over-pressure of work and failing health had prevented the accomplishment of his long-deferred intention of replacing them with something worthy of the surroundings. The present marble altar and reredos are from the designs of Mr. George Power, who also erected (1912) the wrought iron screen between this and St. Charles's Chapel adjoining, and put down the marble mosaic pavement. A mural tablet records that this completion of the chapel was a memorial to the late Monsignor W. H. Manning (the Cardinal's nephew) given by the Association of Old Students of St. Charles's College, with which for a long period he was intimately connected.

A dominating sense of spacious dignity impresses one's entry to the beautiful shrine dedicated to St. Charles Borromeo, irradiated by a flood of silvery light from its noble east window of five lights and the three lesser two-light openings framed in the arcading of the north wall. The opposite and similar arcading opens into the chapel of the Holy Ghost. The union of breadth with delicacy of treatment in this arcading, in the vaulted ceiling with its brattished cornice and carved bosses, in the superb metal-work of the communion rail and electric light standards, will in full degree be appreciated by the discerning visitor. Here again cruel circumstances prevented the harmonious accomplishment of the work; and sketches for altar and reredos, made in 1899, never materialized. The present altar, from the designs of the late Mr. Tasker, was put up in 1903, the stone and marble reredos by Hardman & Powell being a little later in date.

The stained glass in the chapel of St. Charles, wholly by Bentley, is representative of his finest period (see page 525). Affixed to the wall beneath the side windows is a large and shallow oaken aumbry, carved with the exquisite feeling and delicacy of English fourteenth-century work Bentley so fully understood;

and with which the wrought iron hinges and lock plates are in keeping. The reliquary contains a relic very precious to the Oblate community, namely a large green chasuble once constantly used by St. Charles.

There still remain to be mentioned two alabaster altars of early date, the only ones by Bentley in this church; they occupy his two side chapels in the north aisle. In that dedicated to the Sacred Heart and erected in 1874, we believe some of the materials of an older altar were utilized; its pink marble frontal, powdered with the incised ray-surrounded golden letters I.H.S., cants back at the sides, where the ends of the mensa are borne on two serpentine shafts; their caps and bases and the plinth and coping of the frontal are all of polished alabaster. The gradines are of a darker green marble, to which a light green for the centre slab of the dossal is in effective contrast; the lateral portions of the dossal are in red marble. The reredos, built of alabaster and enriched with inlays of vitreous mosaic, is crowned with a fleur de lys cresting. Its three traceried panels contain paintings by N. H. J. Westlake, a figure of the Sacred Heart in the centre, with St. John and St. Clare on either side. The four lancet windows in the north aisle contain stained glass of thirteenth-century type by Bentley and Westlake.

The neighbouring altar of St. Joseph was erected in 1874 by certain grateful parishioners, in memory of the Rev. George Beckwith Yard, who died September 22nd, 1873. The alabaster frontal is divided into two square panels, each again containing a quatrefoil wherein are depicted two incidents in the life of Joseph, the ante-type, in Egypt. St. Joseph himself is represented in the central panel of the reredos beneath a triangular-headed canopy. Three small paintings occupy the triple arcading at the foot of this panel, which, together with the frontal paintings, were all by Westlake's hand. The alabaster reredos, powdered with daisies in marble inlay, is headed by a moulded frieze inset with quatrefoil panels of green marble, and a Caen stone cornice sculptured with lilies in low relief. On the back slab of the

alabaster credence and piscina is an inscription recording the death of Father Yard.

Church of the Assumption, Warwick Street

In Warwick Street, a short shop-lined bye-way between Regent Street and Golden Square, there is a small red brick edifice, built flush with the adjoining houses, which, in its humble guise of eighteenth-century domesticity, seems to shrink from attracting the notice of passers-by. This unpretentious building has nearer concern with history than its appearance would seem to warrant, for it served for a long period as the chapel of the Bavarian Embassy in London, the adjoining house fronting on Golden Square being the ambassador's residence. His official seat, adorned with a royal crown, still remains in the north gallery of the chapel, where his place was of yore. In penal days as many as thirteen priests were maintained, under the title of chaplains, within the shelter of the Embassy walls, whence, safe from proscription, they carried on their quiet ministrations among the Catholic people of London. At that time, that is, before the year 1780, the chapel, not more than half its present size, was screened from the public eye, and almost from its cognizance, by stable buildings enclosed from the street by a high wall; but it was not hidden securely enough to escape the iconoclastic fury of the Gordon rioters, who within a few tragic days in that year, 1780, wrought such immense havoc on Catholic property in the metropolis. The Bavarian Embassy Chapel, which was wrecked, suffered severely from fire, and having to be rebuilt was planned on a larger scale, and re-opened in 1787.

As regards the exterior of this second structure, it is of red brick, with a gabled west end fronting Warwick Street, entered through three unpretentious doorways with glazed fanlights. Of the round-headed windows, glazed with square panes, three in the west front have been bricked up. Internally the main features were the galleries at the sides and west end, carried by iron pillars (posts would be a better term), a sculptured altarpiece of stone

over the high altar, and a disproportionately large organ in the western gallery. A row of round-topped windows at the gallery level provided sufficient illumination.

In 1874 the rector, the late Hon. and Rev. D. Gilbert Talbot, approached Bentley with a view to preparing a scheme for improving the mean little building. His plan, in due course presented, proposed to retain the side walls while remodelling the building on Byzantine lines, by the addition of an eastern apse and the formation of side aisles with galleries. The eastward extension being agreed on as the first part, at least, of the desired improvement to be proceeded with, excavations for foundations revealed the existence of two deep and ancient cellars, of unknown history, entailing heavy expense in rendering the substructure safe. Possibly this preparatory work made inroads overdeep into the funds available; anyway, whatever the reason, the rest of the scheme fell into abeyance, the apse only being built, and the nave remained as before, except that the side galleries were cut back, in a curve, some distance from the chancel steps, a device whereby the convenience and appearance of the interior were greatly enhanced. It should be added that the roof was raised to suit the proportions of the new apse. Also it will be noticed that the pilasters to carry the proposed nave arcading had already been placed in position on the apse responds before the continuation of the scheme fell through.

The floor of the sanctuary was then paved with marble mosaic. A small shrine and altar of the Blessed Virgin was opened at the same time to the south of the apse, against the east wall. The altar contains, we believe, Bentley's first essay in the treatment of the figure in mosaic, the main subject being the Adoration of the Magi, forming the altar frontal. The technical handling is minute, smooth, and regular as befits a space so limited and a position so proximate to the eye. One feels assured that, a few years later, Bentley would not have dreamed of employing mosaic in this connection, having recognized and accepted the unquestionably greater appropriateness and durability of opus sectile for all

positions liable to damage by cleaning or otherwise. This mosaic is, however, well cared for and in extraordinarily perfect condition; it is enframed in mouldings of white marble.

The altar, constructed mainly of alabaster slabs arranged in courses, has super-altars of Derbyshire fossil marble, and a dossal or low reredos of alabaster, projecting slightly to form a pedestal for the statue. Mouldings divide the reredos into five square panels; that at the end on the right is filled with a tiny mosaic, depicting Christ and His Sacred Heart, and is inscribed "Paray-le-Monial." The corresponding panel in the opposite end pictures our Lady enshrined within the grotto, and is inscribed with the name of that other famous pilgrimage, "Lourdes." Irish green marble is used for the three remaining panels, bordered narrowly with mosaic, which, arranged in a geometric design, also adorns the narrow side panels of the pedestal.

The wall above and surrounding the statues is covered with a truly appalling display of silver *ex votos* (chiefly hearts of varying sizes) in glass cases, a species of "decoration," naturally, abhorred by Bentley, and for which, later, to a new rector, he laughingly disclaimed responsibility. It appears, however, that, being dear to many pious worshippers, the silver hearts are likely to retain their position.

The apse when first built was in part temporarily plastered, and the vault decorated with golden stars painted on a deep blue ground. As a portion of the ultimate decoration, however, a series of stone pilasters with delicately sculptured caps were fixed to divide the upper part of the wall surface into nine panels. Subsequently, some other hand was responsible for the filling in of these spaces with mosaic (single figures on gold backgrounds), the Blessed Virgin and Child being in the centre, with a pot of lilies in the narrow panel on either side, and three saints on either hand. The figures on the left represent St. Gilbert, St. Gregory, and St. Joseph; those on the right, St. John the Evangelist, St. Edward, King and Confessor, and St. Cecilia.

In 1900 the Rev. A. Pownall, then newly installed as rector,

consulted Bentley with regard to the completion of the apse decoration, when it was resolved to line the lower walls and outline the archivolt with marble, and finish the vault with mosaic. Of the lower marble work, fixed just before he died, Bentley never saw the completion; it consists of a series of vertical "opened-out" slabs of Greek cipollino, springing from a deep plain footing of Derbyshire fossil marble and interspaced with narrow strips of white marble, emphasized, with excellent effect, by a pineapple design inlaid in black composition, strongly reminiscent of certain details in the marble work at Westminster Cathedral. The slabs of the clear green marble are boldly figured and headed with a narrow dentil string of white marble, which unites the mural decoration of the lower stage to that of the upper.

All the subsequent work has been carried out under the superintendence of the Bentley firm by Mr. J. A. Marshall, by whom the stone pilasters of the second stage have recently been replaced by pavonazzo replicas to carry a deep entablature of white marble, whose frieze is enriched with a band of precious Numidian red with alternating circles and squares outlined in gold mosaic. Each circle is inset with a disc of verde antico. The mosaic lily-pot panels above referred to have been replaced by fine slabs of the grey-green marble known as campan vert. The entablature marks the springing of the apse roof, for whose mosaic decoration Bentley had left sketches, from which the cartoons were prepared by Mr. George Daniels. To complete the scheme the archivolt was outlined with a series of white marble mouldings, carved and relieved with a band of campan vert, inset with lozenges of red marble bordered with gold mosaic.

The subject of the roof mosaics, the Coronation of the Blessed Virgin in Heaven, occupies the centre of the semi-dome, and depicts the two principal figures against a ray-encircled, star-studded azure vault, the surrounding groundwork being gold. Christ, seated at one end of a low golden throne, extends a jewelled crown over the head of His Mother, who has left her seat by His side to kneel at His feet. Gabriel, with a lily, stands upon a cloud, a little to

the left; Michael with a palm branch is similarly placed on the right. The Holy Spirit, a white dove, emerges from celestial spheres above, whence depend, to the base of the semi-dome, slender green garlands, following the curve of the arch. The inscription at the base reads: "Maria Virgo assumpta est ad Æthereum Thalamum in quo Rex Regum stellato Sedes solio."

This mosaic, executed by Mr. George Bridge, is in technique comparable to those in the chapel of the Holy Souls at Westminster Cathedral; perhaps the joints of the tesseræ are somewhat less bold in treatment than in the latter case.

Later works designed by Mr. Marshall in the church are a pair of light green pedestals for statues just within the chancel railings, the red marble step on which are fixed his gilt metal communion rails (the gift of the Duke of Norfolk) a brass mural tablet on the south wall recording the names of former rectors, the painting of nave and gallery, and the simple oak benches, adapted from a more elaborate design of Bentley's. These last were mainly given by the Rev. A. Pownall, the late Missionary Rector.

Our Lady of Victories, Clapham

To this Early Decorated stone church, built by Wardell in 1852, Bentley's contributions (of certain quite minor matters) dated, it has already been noted, from the early 'sixties, the seed-time of his friendship with the Redemptorist Fathers. To the affectionate regard into which that soon ripened we may attribute, in large measure, the decision taken when he married in 1874, to make his home at Clapham, then a sufficiently pleasant and rustic suburb. Four years after this event, we find Bentley at work on a pedestal for the statue of St. Alphonsus in the Clapham church. Thenceforth the passing of the years was to bring him into an ever-growing intimacy with St. Mary's, on which, for as long as the building may endure, his seal is now indelibly impressed.

As Wardell planned it, the church consisted of nave, chancel,

PLATE LXII.—S. MARY'S, CLAPHAM: LADY CHAPEL AND TRANSEPT.

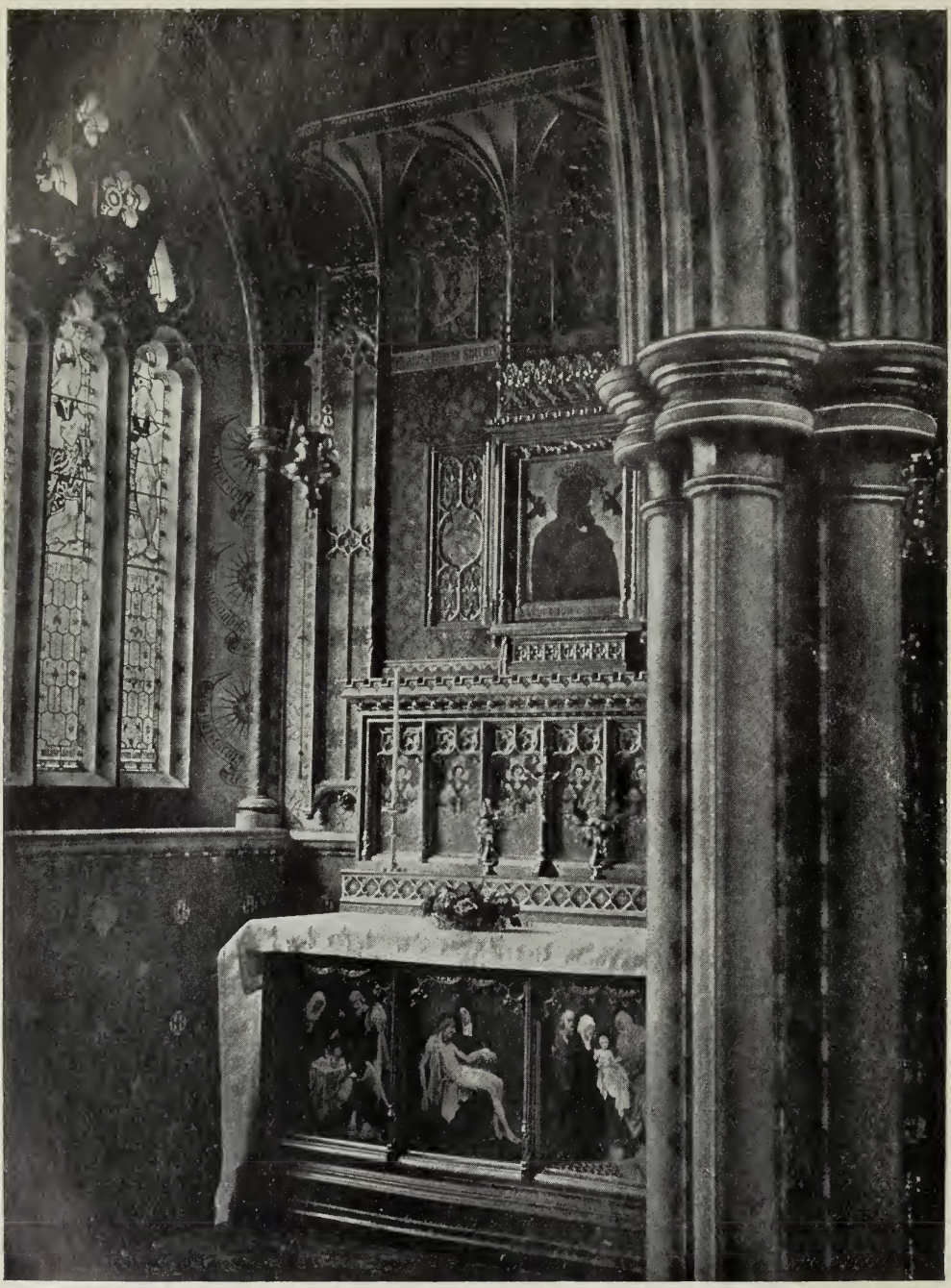


PLATE LXIII.—S. MARY'S, CLAPHAM: SHRINE OF OUR LADY OF PERPETUAL SUCCOUR.

two aisles, and tower, and was entered from a porch and great door at the west end, and another large porch beneath the tower on the north side. The south aisle was prolonged eastwards into a chapel, dedicated to St. Alphonsus, forming a chancel aisle, the corresponding space on the north side of the chancel being allotted to sacristies on the ground floor, with a private oratory above for community use, whence through a pair of fine traceried windows pierced in the sanctuary wall a view was obtained of what was going on in the church. The north aisle, therefore, terminated on a line with the north-west pier of the sanctuary, while against its eastern wall rose a stone altar dedicated to St. Joseph.

In 1883 it was decided to provide increased congregational accommodation by removing the confessional boxes of the north aisle and extending therefrom a side chapel to be dedicated to our Lady of Perpetual Succour. This chapel, consisting of two bays and a recess for a confessional, is opened to the aisle by a pair of arches, owning similitude of detail with the nave arcading and yet, in subtle differentiation, revealing the inevitable transmutation of Bentley's touch. The shrine within is a veritable gem, which "small in size, but of unusual unity and completeness . . . has evoked general admiration, and is held up by some artists to be its author's *chef-d'œuvre*. Its floor, its wall and ceiling, its traceried windows and their storied glass are alike harmonious and delicate, though not refined to any approach towards weakness. The altar, reredos, canopy, and brattishing show equal invention and fitness" [1] (Plates LXII and LXIII).

Since the photographs convey a very fair impression of the general arrangement and details, we will confine ourselves mainly to an account of the colour scheme, describing verbally only those structural details not pictorially revealed. The three triple-light windows, with geometric tracery (the centre one is the old aisle window refixed), contain stained glass representing nine Old Testament types of the Blessed Virgin. Coloured glass

[1] Memoir by the late T. J. Willson.

is used so sparingly in the composition, and so silvery golden is the effect produced by the preponderance of white glass painted and stained, that they in no wise interfere with the delicate and harmonious tones of the mural decoration.

The chapel measures 20 ft. long, 9 ft. wide, and 15½ ft. high to its flat coffered ceiling, supported on three moulded and decorated beams, the intervening spaces between which are each further subdivided into six rectangular panels, affording suitable surfaces for polychrome decoration. Representations of the six-winged seraphim of the Apocalypse—" with two wings they covered their faces, with two their feet, and with two they flew "—occupy the half-dozen squares above the altar ; while in the twelve remaining coffers, twelve of the titles under which the Holy Mother is invoked are devised on scrolls surrounding radiant suns, and in turn enclosed by conventional rose wreaths. Pale tones of green, gold sparingly used, and a light brownish red are the prevailing ceiling tints, the ground being white.

Naturally, the supreme objective of the decorative scheme will be the altarpiece and its surroundings, to which every subsidiary idea leads up. We shall see that nothing in the ornament is meaningless or superfluous ; colour and pattern alike proclaim the underlying mystic significance. The deep blackish blue, emblematic of those deep waters of sorrow wherein our Lady learned to understand and sympathize with human griefs, seems to surge up towards the white above, as dark waves crested with the white foam of purity. Unceasingly the suffering human heart cries from these walls the " Ora Pro Nobis " of a bitter need to the Mystical Rose, the Lily of Purity, the saddened Mother who looks down with those sorrowful eyes limned long centuries ago.

Few and low-toned are the colours and devices whereby this impression of mystical splendour and significance is produced. The dark blue of the dado from floor to window-sills is powdered sparingly with the golden monogram M.R., alternating with little greenish-white pomegranates. Piers and arches are painted a

warm-toned white, the concavities being dark blue, and the convex mouldings treated with horizontal banding in blue and white. The pomegranate is repeated wherever the dark blue is the ground colour. Round the arch faces and in the spandrels are repeated again the titles of the Blessed Virgin as recited in her Litany.

Derbyshire fossil marble composes the altar base and mensa; the frontal framework and the reredos, containing a splendidly gilt and burnished triptych, are carved in wood, richly gilt and painted. Exquisitely delicate is the treatment of the seven emblem-bearing angels in the traceried panelling of the dossal, and of the kneeling seraphs painted on the wings of the golden triptych which encloses the picture of miraculous fame; and effective, too, the juxtaposition of this frame upon the deep blue mural background patterned with a formal design in lighter blue and gold. The photograph shows the graceful manner in which the shafts of the reredos expand into the fan-vaulted canopy, with its intricately wrought brattishing. The three paintings of the frontal are executed on a removable slate slab, and represent three incidents in the life of Christ and His Mother.

A brass tablet set in the marble floor begs the suffrages of the faithful for William John Louis, who died in 1885, and to whose memory the chapel was dedicated and the altar erected by his widow, Jane Louis, in 1886. The gilt wrought iron grille to screen the altar from the aisle was added in 1887. The stained glass is in memory of Anne Camilla Macdonald. The chapel is likewise furnished with a confessional box of fumed oak, moulded and carved; an exquisitely graceful altar crucifix of silver, tortoiseshell, and ivory; and a silver hanging lamp, all made to Bentley's designs.

The erstwhile countrified suburb of Clapham, in common with similar districts, soon became affected and vastly changed in the era of building development in greater London, with the result, as regards the Redemptorists' numerically increasing mission, that the pressure on the seating power of their church had become in 1891 an acute problem, demanding speedy solu-

tion. The clergy had been housed for forty years or so in a pair of early Georgian dwellings, closely adjacent to the north-east corner of the church, and surrounded by a large garden. These houses had been patched up from time to time until not only was their condition found to be fundamentally unsound, but they had become really unsuitable and inadequate for community requirements. It was decided therefore to pull down the houses and sacrifice a large slice of the garden by erecting monastic buildings along its southern boundary. This done, the necessary enlargement of the church could be accomplished by means of a " north " transept to be built upon the ground whereon the old houses had stood.

A thorough examination of the church fabric undertaken at this time revealed the existence of a serious state of affairs in regard to its exterior masonry. The Caen stone dressings had become grievously weathered, and in parts positively unsafe. The urgent work of external restoration was, therefore, put in hand at the same time as monastic building operations; it entailed a vast erection of scaffolding, since the decayed masonry of tower and spire had to be removed and replaced stone by stone. Similar repairs were carried out in the west and north (tower) porches, where the sculpture was entirely renewed, while the plinth and footings generally were made up with an artificial stone of extreme hardness and durability, and the eaves and gutters everywhere made sound.

Directly the monastery was available for habitation (towards the close of 1892) the building of the transept began. The eastern arch of the north aisle was opened up while the removal of the sacristies and private oratory opened the sanctuary arcading on that side, and left the space they had occupied free to be included in the transeptal extension (Plates LXII and LXIV).

The transept, measuring 51 ft. long by 24 ft. wide, consists of two "aisles," arranged in four bays, and is entered from a porch at the north-west corner. A clergy tribune occupies the " north " end, and beneath it are a grille-enclosed baptistery and the inner

entrance lobby. On the "east" side is recessed a chapel dedicated to St. Joseph, beyond which is the sacristy entrance; above it the wall is pierced by a pair of geometric windows which light the private oratory; these are old work, transferred from their former position in the sanctuary north wall. It will be observed that Bentley has, in the tracery of the new windows, and indeed in the detail generally, followed the later developments of the Decorated period.

The building relies for its effect chiefly on fine proportion; simplicity being ordained as the keynote of the detail, since limitation of expenditure ruled as the restraining power, as is usually the case in Catholic ecclesiastical architecture in this country. Nevertheless, Bentley claimed that he had stood out victoriously for the indulgence of one or two "extravagances." We may point, for example, to the exquisitely sculptured masonry of the crocketed ogee above the inner doorway; and the carved angels in pine, painted and gilt, of the cornice in St. Joseph's Chapel.[1]

The stone altar in this chapel is that removed from the north aisle; Bentley subsequently treated it with polychrome and gilt decoration—rather weak, we venture to think, and not as successful as his colour schemes usually were. At the external angle where aisle and transept meet is constructed a small chamber for use as a registry, and a confessional specially designed for the convenience of the deaf. They are entered by small doorways in both transept and aisle; in the latter case the door is beneath a window on whose lower lights the new masonry has unavoidably encroached.

Wrought iron grilles with gates screen the sanctuary from the transept; they were designed a year or two before, but not made till some months after the architect's death, to whom one section is a memorial, erected by his widow. The transept contains several examples of his stained glass; the windows in the chapel of St. Joseph were painted in 1894; that dedicated to Blessed

[1] The mural decoration of this chapel is by some other hand; obviously Bentley had no part in it.

Gerard Majella, a Redemptorist lay brother, dates from 1899. The lovely little " angel " window above the confessional in the north aisle was also fixed in 1894.

A good deal of talk centred from time to time round the question of a new font, and Bentley was, we believe, invited more than once to design one. It was characteristic that he should refuse on sentimental grounds to have anything to do with the supersession of the old font, whose sacred associations had fifty years of growth. All the architect's eleven children had been baptized therein. His representations carried the day, and in due course the old font was moved to the new baptistery. The superb tabernacle of the high altar, finished shortly after his decease, is fully described in Chapter XXII (Metalwork).

The transept was furnished with fumed oak benches, designed on simple lines to suit their surroundings. These, in a cheapened and meagre fashion, have recently been " copied " for the nave ; an example of a good design spoiled by poor handling.

To the architect's son, Osmond Bentley, has been entrusted the building and decoration of a new side chapel in the south aisle, dedicated to Blessed Gerard Majella. It should be added that certain items were also designed and carried out by Mr. Marshall within a few years of Bentley's decease ; such are the sanctuary lamp and the inner lobby of the tower porch, with its leather-padded doors.

St. John's, Hammersmith

To this Anglican church, a red and yellow brick building in a style transitional from Early English to Decorated, erected by Butterfield in 1859, Bentley made in 1898 a small addition, greatly to the satisfaction of his friend, who had then retired from practice.[1] We refer to the extension of the south chancel aisle to form a chapel for daily celebrations ; which, although designed

[1] William Butterfield's days were then drawing to their close ; he died in 1900, aged eighty-six.

PLATE LXIV.—S. MARY'S, CLAPHAM: TRANSEPT.

PLATE LXV.—CONVENT CHAPEL, BRAINTREE: CHANCEL.

to be sufficiently in keeping with the style of the church, possesses a refinement of purpose and beauty of structural detail and ornament within and without for which one may search in vain in the main body of the building.

Opening from the aisle, a finely moulded arch borne on triple shafting reveals the charming proportions of the little chapel, which receives light through two windows, one of three lights above the altar and a south window of two lights. The roof groining meets beneath a sculptured boss, displaying the sacred monogram; this and the stone credence, with its beautiful ogee drawn up into a leafy finial and flower pateræ sculptured on the mouldings, will, among other fine details, attract merited attention and praise.

The late fourteenth-century triptych altarpiece, supported on a Siena marble dossal, was designed by Bentley in 1898, and painted by the artist Mr. Innes Fripp. The subject of the middle panel is the Adoration of the Magi and of the Shepherds; the Blessed Virgin, a gracious golden-haired figure, clad in blue mantle and white robe, is seated, the centre of the group, supporting the Holy Child, undraped, upon her right arm. A rich crimson cloth, gold-embroidered, is suspended by means of tasselled cords behind her seat, and flows down over the steps of the daïs on which it is set. A fair-haired angel with silver wings attends her on either side. On the left are grouped the Kings; on the right the Shepherds. The wings of the triptych are each painted with an angel and a group of saints; St. Gabriel appears in the left wing, with his lily branch; St. Michael, in the right, wearing body armour and bearing a pennoned lance. The gilt frame of the altarpiece is a beautiful example of carved and fretted joinery.

The wooden altar, with a quintuple arcading in its frontal, decorated in polychrome, was designed by Mr. J. A. Marshall, and together with the chapel paving of encaustic tiles and stone, and the marble predella (yellow and grey) was put in to the memory of the Rev. R. B. Fearon, seven years curate of this parish, and

his brother, who met their death by lightning on the Wetterhorn on August 20th, 1902.

Other works by Bentley in this church are the turreted and painted organ case on the north side of the chancel and the polychrome decoration of the chancel arcading, designed to knit the whole into a harmonious and homogeneous scheme. The litany desk, some candlesticks, and a cross were also designed in 1898.

Chapel at Paul's House, Taunton.

The additions made in 1871 to Paul's House, Taunton,[1] a Convent of the Congregation of Perpetual Adoration of the Blessed Sacrament, consist of a wing of two floors extending at right angles from the old building to the extremity of the ground, bounded by the road leading to the town. The ground floor contains refectory, dispensary, little refectory, and nuns' parlour, connected with the convent by a corridor; and visitors' room and parlour approached from the entrance of the turret stair which gives access to the visitors' chapel and priests' sacristy on the floor above. On the upper floor are the nuns' choir and sacristy, entered through a lobby from the first-floor landing of the convent; and the sanctuary, priests' sacristy, and visitors' chapel from the top of the turret stair before mentioned.

The sanctuary, in Early English style, is a prolongation of the nuns' choir, a continuous and unbroken roof covering both. They are separated by an oak screen divided into five compartments filled in with light iron scrollwork; and are enclosed from the visitors' chapel by a moulded arch of two orders supported on corbels and enclosed with a wrought iron grille. The side wall of the sanctuary is pierced by three lancet windows, two of which are coupled, with a slender detached column supporting the enclosing arch, and the end wall by a triplet of very long and

[1] This account of this early work was written mainly by Bentley himself; we have merely interpolated the details of the mural decoration with which he subsequently completed the chapel.

narrow lancets filled with stained glass representing the Queen of Angels and the angelic hierarchy.

Immediately below, the high altar and reredos, executed in alabaster and marble, occupy a space 12 ft. in height by 14 ft. in width. The frontal, on either corner, has a green marble shaft with moulded base and carved cap; the space between contains three cusped panels filled with paintings of our Lady, the Lily, her emblem, and the angel Gabriel on a gold ground, separated by smaller panels inscribed respectively in letters of gold "Ave, Gratia Plena Dominus tecum" and "Fiat mihi secundum verbum tuum."

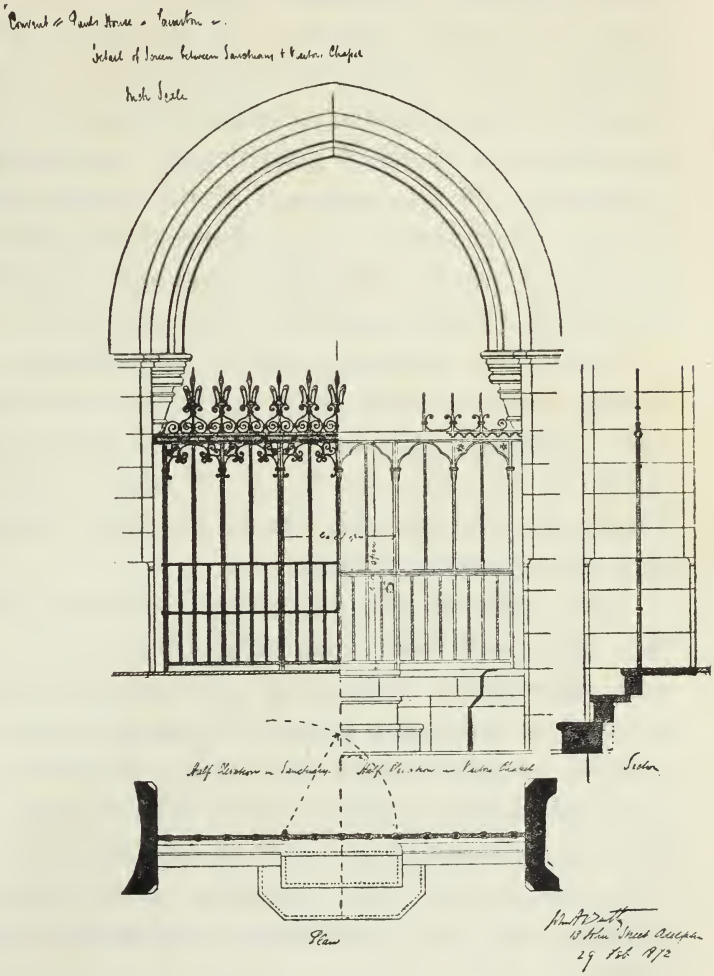


FIG. 43.—PAUL'S HOUSE CONVENT, TAUNTON: SANCTUARY SCREEN.

The gradines, altar slab, and dossal are worked in green serpentine and Hopton Wood marbles. In the centre of the first gradine is placed the tabernacle [1] of copper gilt, on the door of which is an engraved

[1] Its beautifully wrought key was the architect's Christmas present to the community in 1872, likewise the holy-water stoup near the door of the ante-choir.

and enamelled figure of our Lord, enthroned, exposing His five Wounds, surrounded with the sacred monograms encircled in rays and set with precious stones, all within a frame of pure-toned alabaster moulded and inlaid with gold mosaic. Above rises the throne, likewise of alabaster, consisting of a richly moulded and cusped panel supported on clustered shafts having moulded caps and bases, within which is a carved diaper surrounded by a band of gold mosaic and an inner panel to contain a painting of the Agnus Dei on a gold ground. An elaborate canopy executed in Caen stone, surmounted by a painted and gilt figure of St. Michael carrying a flaming sword and with outspread wings, completes this part of the design.

On a line with the throne and forming the reredos, are six panels, three on each side, carrying a cornice of foliage delicately and nervously carved. The panels are filled with paintings executed by Mr. N. H. J. Westlake representing the Blessed Virgin, St. Joseph, St. John, St. Mary Magdalene, St. Matthew, and St. Thomas Aquinas.

The walls of the sanctuary are faced with stone ashlar and the floor laid with encaustic tiles; these walls were plastered and elaborately decorated with painting in 1878. The dado, painted to represent a green drapery powdered with gold floriated crosses, is surmounted by a band of foliated ornament in which crowned shields painted with chalices and the emblems of the Blessed Sacrament are set at intervals. The wall above is likewise powdered with crosses, while around and above the window are six medallions containing figures of angels and saints.

The sanctuary roof, as well as that of the nuns' choir, has rafters framed and braced, resting on a moulded cornice, and the spaces between coated with plaster. In the sanctuary these spaces are decorated with golden stars, the ribs being painted and gilt, and the frieze painted with three-quarter figures of angels, bearing scrolls. Ten full-length figures of angels with the instruments of the Passion occupy the soffit of the sanctuary arch; beneath

which, supported by the oak screen, is the rood, with the figures of our Lady and St. John, also carved in oak.

Two groups of three lancets light the nuns' choir, forming on the inside an arcade borne on slender shafting and occupying nearly the whole of the wall between the string and cornice levels. In the opposite wall are two doors leading to the convent and the nuns' sacristy; and in that at the end a small window to enable the sick sisters to hear Mass. The stalls and organ case are of oak, the instrument being by the late Mr. T. C. Lewis.

On the left of the sanctuary, arranged transeptally, is the visitors' chapel, roofed with a vaulted plastered ceiling and lighted with four simple lancets piercing the end and lateral walls. All the interior fittings and details of the sacristies, refectories, and parlours were carefully considered and worked out and, being remarkably plain and simple, bear an unmistakable impress of a conventual character.

Externally too the buildings wear a thoroughly conventual appearance, and a further religious interest is created by the fact that the whole of the stone facing had formed the ashlar surface of the old tower of St. James's Church, then recently taken down, and that the design and details were the result of a careful study of the ruined Abbey of Glastonbury and of the cathedral church of Wells. The great gable facing the road, presenting a nearly unbroken surface, the oak shingled flèche rising from the roof at the junction of the choir and sanctuary and capped with the gilded figure of St. Gabriel, the little court with its gable turret and windows, form a contribution of picturesqueness which add interest to the town and recall the good old days when England was Catholic in all she thought and did.

Franciscan Convent, Portobello Road, Bayswater

Something has already been said (Chapter XVI) of this convent, founded at the instance of Cardinal Manning in 1857. The community first dwelt in three houses in Elgin Road until the convent

in Portobello Road was ready for them in 1862. The domestic buildings and the chapel are typical of simple buildings erected for this purpose at that period; and their very plainness saves them from offence. They were enlarged in 1870 to accommodate a large poor law school for girls then entrusted to the nuns' care; but discontinued in 1896, when the orphans were otherwise provided for, and the school closed. Bentley's more intimate connection as architect to the convent did not begin till 1883, although thirteen years earlier he had designed for it a high altar and a votive altar to St. Francis, and in 1873 had planned a new dormitory and refectory and certain laundry extensions for the orphanage.

In 1883 the convent was completed under his direction by the building of a new chapter room facing the garden, with eight cells above; a corridor linking cloister and garden formed part of the scheme. Adjoining the chapel was built a new infirmary overlooking the high altar,[1] with a cell attached for the infirmarian. A bell turret was also added on the " south " side, with an entrance near the chancel steps.

The chapel, a structure of a French Romanesque type, consisted originally of nuns' choir, sanctuary, and transept, this last reserved for the use of the orphans and any visitors. The community having increased in numbers beyond the seating originally provided, it was decided to lengthen the chapel by adding a small ante-chapel at the west end, to accommodate the organ and singing choir, the space thus released within the nave being sufficient to admit eight more stalls, four on either side. The merest glance suffices to show where Bentley's work begins, the beauty of his detail being most striking, notably in the case of the caps and abaci of the coupled columns, which, set on high pedestals, carry the flat roof of the ante-chapel. The small organ chamber, a continuation to the " south " of this ante-chapel, is open to the nave, the upper part of the wall having been removed and replaced by stone columns. Further light is obtained through a

[1] Its window giving on to the chancel is now closed up.

small window in the "east" wall of the organ chamber; its stained glass represents the figure of the Blessed Virgin known by the title of the "Immaculate Conception."

A year or two earlier Bentley had designed and supervised the entire decoration of the chapel; but of this no trace is now to be seen. The two altars he had erected in 1870 remain, however, exactly as he left them. The high altar is a harmonious and dignified production, suited to the style of the building, in what we may term his transitional manner, bearing but slight kinship to that earlier period of indulgence in elaborate inlays of tile and mosaic, associated with sculptured alabaster and pictorial painted work. The gradine and super-altar are in this case simply constructed of polished Hopton Wood stone; alabaster is used for the plinth, capping and mouldings of the deeply recessed frontal, whose terminal pilasters, together with those of the gradine, are faced with light red marble, adorned with an inlaid pattern in alabaster. The pilasters are capped with vine leaves, sculptured in low relief. The alabaster tabernacle is enriched with gold mosaic inlay in the tympanum of its trefoil arch. The altar underwent slight alteration in 1882, to receive the throne, a wooden spire carved, fretted, and gilt. An interlacing vine twines the length of its pierced and pinnacled buttresses, and forms the cornice at the springing of the tall octagonal spirelet.

The second altar of 1870 is that originally dedicated to St. Francis of Assisi, placed in an apse-like projection of the transept. The Caen stone mensa is supported by two *griotte* columns, with moulded alabaster caps and bases. The gradine is built of Hopton Wood stone, and the frontal, slightly recessed, faced with very pretty majolica tiles with a conventional pattern of pale blue, green, and buff on a white ground. These altars passed with the chapel and convent into the possession of their present owners, the Dominican nuns, in 1897.

Convent of the Immaculate Conception, Braintree, Essex

Bentley's old friends, the Franciscan nuns of Portobello Road, Bayswater, having sold their house to the Dominican nuns in 1897, had bought a considerable amount of landed property in the parish of Bocking, close to the main road leading to Bocking and Braintree from Halstead. There was, it is said, a hospice here in mediæval days, where the pilgrims to that famous Lady Shrine at Walsingham and the equally famous church of St. Edmund at Bury halted for their midday meal. Hard by is an old manor, now a farmhouse, whose history dates back to Saxon times, and some of the present building to the reign of King John. It was restored in 1524, according to a date on the wall.

The property included an old house of moderate size (possibly dating from the end of the seventeenth century, though at some period fronted with stucco), in which the community took up residence in October, Cardinal Vaughan saying the first Mass in the new mission (for the convent chapel was intended to serve also for congregational purposes) on the 2nd of that month. This inaugural service took place in a room fitted as the temporary private oratory of the convent; but the regular Sunday services were held in a large studio in the grounds until the new church was opened.

The house proving too small, as indeed had been recognized from the first, for community needs, Bentley was commissioned to enlarge the convent and build a small church devised to serve the double purpose of nuns' choir and parish church. The foundation stone was laid in the bitter cold of a violent blizzard on March 26th, 1898, by the late Dean Angelo Lucas, the architect being present. The high altar was consecrated and the church opened on May 24th and 25th in 1899 [1] by the late Dr. Robert Brindle, D.S.O., then auxiliary Bishop to Cardinal Vaughan, who was prevented from attending, being abroad at the time.

[1] Bentley was then desperately ill, the result of a second paralytic stroke, and could not be present.

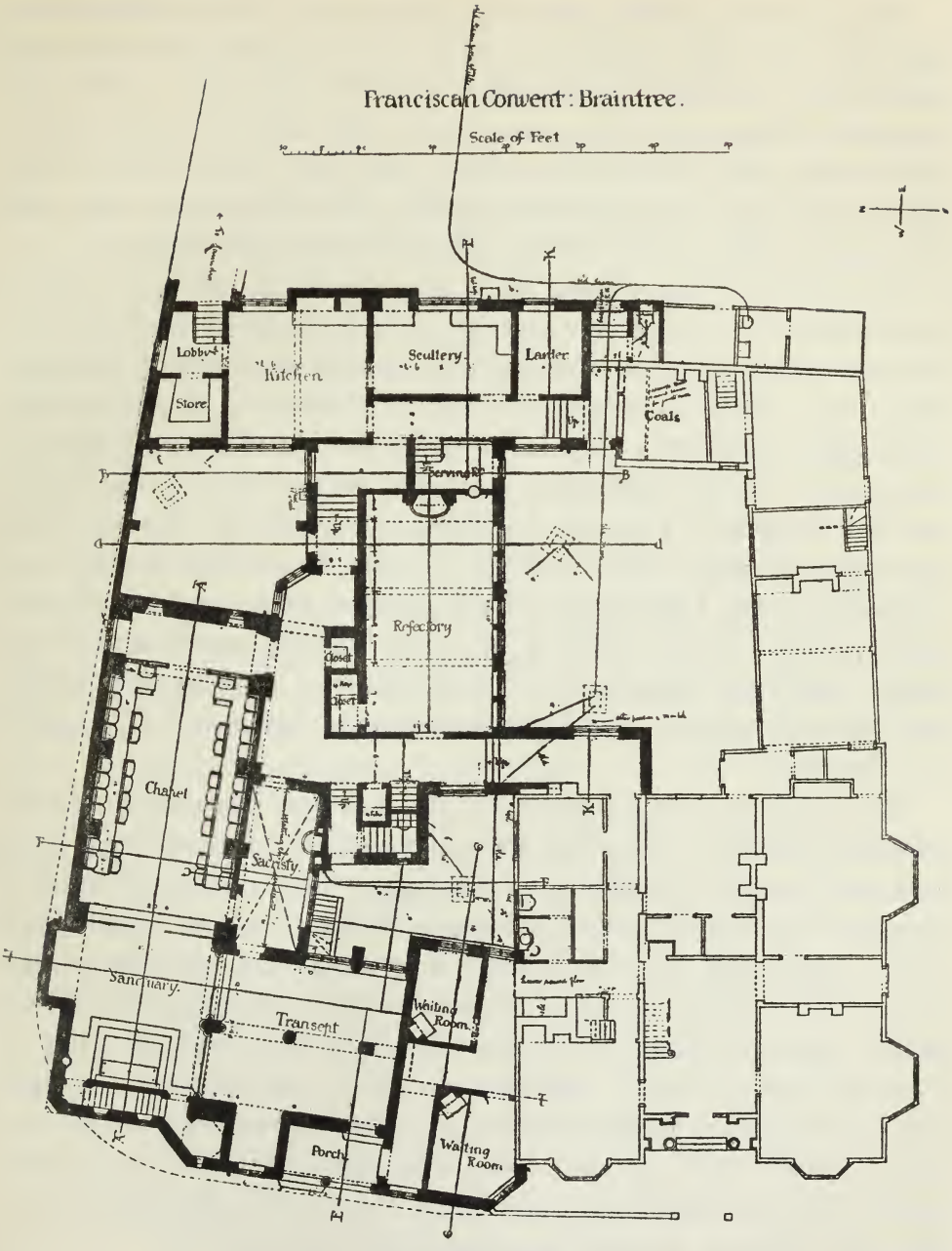


FIG. 44.—CHAPEL AND CONVENT OF THE FRANCISCAN NUNS, BRAINTREE, ESSEX.

The church and the new wing are united to the old building and front the high road, being flush with it, as the accompanying ground plan shows. Their style is early fifteenth century, the materials employed being red brick with stone facings, and a particularly charming feature being the bell turret with its traceried openings and cast lead cupola. The satisfactory grouping and happy pitch of the tiled roofs also merit observation.

The nave of the chapel, 40 ft. long by 20 ft. wide, is reserved for the nuns ; a north transept, 25 ft. long by 20 ft. wide, opening with an arcading on to the chancel, being provided for congregational use. The nave is fitted with double rows of oaken stalls, while right and left at the west end are two of greater size and importance, facing the altar, intended for the use of the abbess and her vicaress. The oak panelling is carried up above to meet the organ gallery. The ceilings of both nave and transept are vaulted, the ribs and cornices being painted white, and the groundwork a light colour, blue in the case of the sanctuary (whose simple and yet decorative rafters may be seen in the accompanying photograph), dull green in the nave, and pale Indian red in the transept.

The details of the stonework are reduced everywhere to the utmost simplicity, such elaboration as might be permitted being reserved for the treatment of the high altar. This is built of Hopton Wood stone and Lancashire marble, whose sober greys afford a pleasing contrast to the deep and glorious blues of the opus sectile frontal ; in which three seraphim, bearing gold-lettered scrolls, appear almost to break through their surrounding of heavenly azure. The alabaster reredos encloses six upright panels of fine Greek cipollino, its clear pale green enhanced by a slender border of vitreous mosaic in blue and silver. An exquisite little canopied throne, carved in wood and gilded, completes an entirely beautiful composition (Plate LXV).

Lozenges and strips of coloured marble, set in white, pave the sanctuary. The flooring of nave and transept is composed of wood blocks, stained and wax polished. Beneath the tall window

of the south wall of the sanctuary is placed the Lady altar, facing towards the congregational transept. This, Bentley's last contribution to the chapel furnishing, designed in 1901, is a lovely little wooden shrine, elaborately carved and fretted and decorated in gold and colour to produce a gorgeous effect. The space under the altar is left a clear void, for the insertion of a reliquary. The predella is of oak, deal being the material of the altar and dossal.

The relation of the church to the domestic buildings will be revealed by a glance at the ground plan (p. 467). Communication between the chapel and the convent proper is established by means of a long corridor, hung with the fourteen Stations of the Cross, the privilege of erecting these outside a church being peculiar to the Franciscan order. The new buildings form with the old a quadrangle, around which are the refectory, kitchens, laundry, etc. The new front wing provides on the ground floor two small parlours for the use and reception of visitors. Above these are two guest bedrooms, while the remainder of the upper floor, over refectory and kitchen, is divided into ten cells, or sleeping apartments, for the nuns. The whole building is heated with hot-water apparatus and lighted with gas.

The situation of the convent is unusually beautiful; in front there is the river and picturesque mill-wheel, whose plashing water sings a lullaby to happy guests within the convent walls; at the back one's eye travels down over a terraced garden to the river winding peacefully through its midst to distant fields. Massive trees overhang the grassy slopes and give thicker shade to the winding shrubberies of this ancient garden of peace, into which Bentley's new buildings have brought no discordant note. Even his critical and self-searching spirit was forced to admit, while disowning satisfaction, that the result was "at least picturesque."

The building then and since has attracted a great deal of attention and praise, which could not fail to gratify him and would, he knew, give pleasure to Mother Abbess. In one of his last letters to her (August 13th, 1901) he wrote: "The other day I was glad to hear a person of great taste extolling your

convent; he said it was the most interesting little building he had ever seen, and more which I hesitate to write." [1]

St. Stanislaus College, Beaumont

The home of this, the Eton of Catholic schools, situated in a pleasant demesne acquired by the Society of Jesus in 1854, is a curious classical mansion built in 1790, on the site of a late seventeenth-century house, by the architect, Henry Emlyn, for a Mr. Henry Griffiths, who had then recently purchased the estate from Warren Hastings. Beaumont Lodge, as then it was known, served for the next seven years as the home of the Jesuit novices of the English Province. Their transference to Manresa House, Roehampton, took place in 1861, when the Beaumont house was opened as a secular school. Since then there have been many additions to the old building; but that of chief concern to this history is the church built by Mr. Joseph Hansom in 1870, a quasi-classical structure consisting of nave and chancel, ceiled with a barrel vault. In the north wall were the entrances to a row of externally built confessionals.

Bentley's diary for 1873 first mentions Beaumont with reference to designs for a high altar, reredos, tabernacle and throne, and some mural decorations. These works were completed by 1876, the only detail dropped being the altar frontal; the old arcaded one was retained and fixed to the new altar. The reredos is a richly carved, painted, and gilt Renaissance conception, the gift of the Beaumont Union (of Old Boys). It is divided into five panels, the centre and end ones having segmental pediments, beneath a frieze of garlands, scrollwork, and cherubs. These last rest upon the architraves of the second and fourth panels.

[1] We do not know to whom he refers. Braintree convent chapel was in a certain fashion connected with Westminster Cathedral. It was in this wise. Mr. Percy Lamb, who for several years had been assistant supervisor for Bentley at the cathedral works, was taken off this work and sent down by him to take charge of the building operations at Braintree at a critical moment. In May 1899, when the church was opened, and the work practically complete, Mr. Lamb was recalled to Westminster to supervise the concreting of the domes, which required carefully and constantly watching.

Depending garlands of fruit and flowers intervene between the panels. The moulded cornice is surmounted by a cresting formed of scrolls and pyramidal forms, alternating with the emblems of the Passion enwreathed and crowned. The panels contain paintings by Mr. Nat Westlake; our Lord in the centre, our Lady and St. Aloysius on the Gospel, St. Joseph and St. Stanislaus on the Epistle side. Their backgrounds are in golden diaper work.

An imitation of marble has in recent years been painted on the wall beneath the reredos. The altar is built mainly of Derbyshire fossil and Irish green marbles; the tabernacle and throne are of alabaster, the latter being flanked by two angel figures standing on pedestals on either side of the monstrance stand. On the base moulding of the domical canopy are seated two small angels supporting a crowned enwreathed symbol. A cross set upon a globe crowns the whole. The tabernacle pediment is inlaid with pale bluish-green marble; its door of copper gilt, set with enamels and precious stones, is adorned with an oblong panel at each corner, richly repoussé in a leaf design; in the centre, on either side, are two eight-pointed stars, enamelled in blue and green, with half-figures of Abel and Melchisedech etched in black on the gold ground. The precious stones are introduced into the border and ornament surrounding these panels. The holy water stoup, a simple classical white marble basin affixed to the wall near the entrance, was added by Bentley in 1880.

In 1884 he enlarged the chapel by opening out the arches of the north wall and clearing away the confessionals, converting the passage behind into an aisle, terminating eastward in a tiny Lady Chapel. New confessionals were constructed on the further side of the aisle. The new work was painted and decorated to bring it into harmony with the rest of the building.

It should be remarked in conclusion that Beaumont College Chapel possesses some superb examples of Bentley's metalwork, notably the communion rails (1885), the set of six high altar candlesticks given by General Guzman Blanco, President of Venezuela, in memory of his third son, who died in Paris whilst

still a Beaumont boy ; the six scale-pattern candlesticks of the Lady altar, and last, but not least, a splendid silver-gilt chalice, set with cameos, opals, and turquoises, the gift in 1887 of Don Carlos of Spain, in remembrance of the first communion of his son Don Jaime.

The community chapel, originally the library of the old house, is adorned with very simple painted decoration, chiefly in blue and white, with a sparing use of gilding, executed from Bentley's designs some time (probably) in the late 'eighties.

This chapter must close with a brief reference to a cemetery chapel designed under somewhat unusual conditions for the first Earl Cowley. Bentley received instructions in 1883 from a solicitor, Mr. A. A. Collyer-Bristow, introduced by a solicitor friend, the late Mr. Alfred Blount, to prepare plans, elevations, and all working drawings and specifications necessary for the erection of a small mortuary chapel at Draycot, near Chippenham, Lord Cowley's Wiltshire seat. The unusual element lay in the fact that the completed designs were to be handed over bodily to Mr. Collyer-Bristow, Bentley taking no part whatever in supervising the erection of the building. A case similar in some respects was the chapel at Darwen, Lancashire, for which Bentley in 1884 or 1885 made complete designs at the request of his friend John Henry Metcalfe. The latter was to supervise the building operations, and go half shares in the commission.

CHAPTER XIX

DOMESTIC ARCHITECTURE (I)

(*a*) *Private Dwellings :* Westlake's house—Sunnydene and Ellerslie, Sydenham—House at Bainbridge, Yorks.—Gilmuire, Ascot—House at Wimbledon—Sundry cottages and small houses—Unexecuted designs : House on Campden Hill ; Mansions at Knightsbridge ; Derryswood, Guildford. (*b*) *Alterations and Decorations to Private Dwellings :* Heron's Ghyll—Carlton Towers—Duncroft, Staines—Brickwall, Northiam —House at Saffron Walden—70, Eccleston Square—3, Lodge Place, St. John's Wood—4, Earl's Terrace, Kensington—Havilland Hall, Taunton—45, Buckland Crescent, N.W.—Sandholme, Doncaster—Unexecuted work : Snowdenham—Certain minor matters. (*c*) *Presbyteries :* St. Peter's, Doncaster—St. Mary's, Cadogan Street —SS. Peter and Edward, Palace Street—Holy Rood, Watford. (*d*) *Commercial :* Distillery, Hill Street, Finsbury—Carrier's Warehouse and Offices, Golden Lane—Organ Factory, Brixton—Muraline Factory, Brixton—Decorative work at Sheffield Corn Exchange and G.N.R. Hotel, Leeds—Alteration to front of 77, Hatton Garden.

BENTLEY'S first essay in purely domestic architecture was a commission received in 1863 from his collaborator and friend N. H. J. Westlake, who had acquired, for the purpose of building a dwelling for himself, a corner site in Lancaster Road, Notting Hill, a neighbourhood then undergoing rapid development. The house was to cost about £1,000. The drawings, curiously prim and stiff and unlike as anything well could be to the Bentley draughtsmanship familiar to us in later years, show a three-storeyed brick-built house, rectangular in plan, with stone door and window dressings. There is a semi-basement floor also. The main entrance, at the corner of the elevation to Treadgold Street, is entered through an archway, with an interior flight of steps. Another feature is the arcaded loggia on the third floor, bestowing on the building a southern character, intended to have been further emphasized by an external painted frieze, never carried out.

The exterior of the house is now so sadly dingy that on a casual passing glance one hardly realizes that it possesses any

merit or individuality above its neighbours in a district which has degenerated into a poor and mean quarter. It is many years since Mr. Westlake lived in the house; subsequently it was used for a time as St. Clement's Church House and now seems to have descended to tenement level. The design was thought a good deal of when first carried out; Father Rawes brought his friend, the poet Coventry Patmore, to inspect it, an introduction which gained Bentley his next domestic commission.

Sunnydene, Rockhills, Sydenham (1868–70).—This house, built for the late W. R. Sutton,[1] is thus noticed in Eastlake's *Revival of Gothic Architecture:* "Tudor and Jacobean, a well-appointed residence, designed with great care, the garden, etc., being laid out in a style corresponding with the date of the house. House of red brick with stone dressings; has a tiled roof. Internal fittings chiefly of wainscot. General dimensions 110 × 48 ft." The actual development of the plan was rather complicated. Mr. T. C. Lewis, Mr.Sutton's brother-in-law, drew a plan and it was arranged to assist their friend J. H. Metcalfe by allowing him to make the drawings as an extra temporary clerk in Bentley's office. Ultimately Bentley had to take the matter in hand, and did most of the details and all the decoration, so that the house has always been considered his. He added stables and coach-house in 1869; and from time to time designed domestic furniture and fittings, all noticed in Chapter XXIII. The internal adornments comprise stained glass, painted ceilings, oak wainscotting and chimney-pieces, and other painted decoration.

On the drawing-room much thought was lavished; the dado is oak panelled and the floor of light parquetry. From the bow window mellow light streams through the grisaille-painted glazing of its upper casements. The ceiling is painted in a delicately formal fashion with sprays of foliage and conventional suns in green and gold, arranged in wreaths within geometrical compartments. Surrounding the fireplace are tiles painted with figures of the four seasons; the oak chimney-piece is carried up to a

[1] Mr. Sutton left a millionaire's fortune for the building of workmen's dwellings.

Front Elevation.

Back Elevation.

Plate LXVI.—Tudor Cottage, Bainbridge, Yorks.

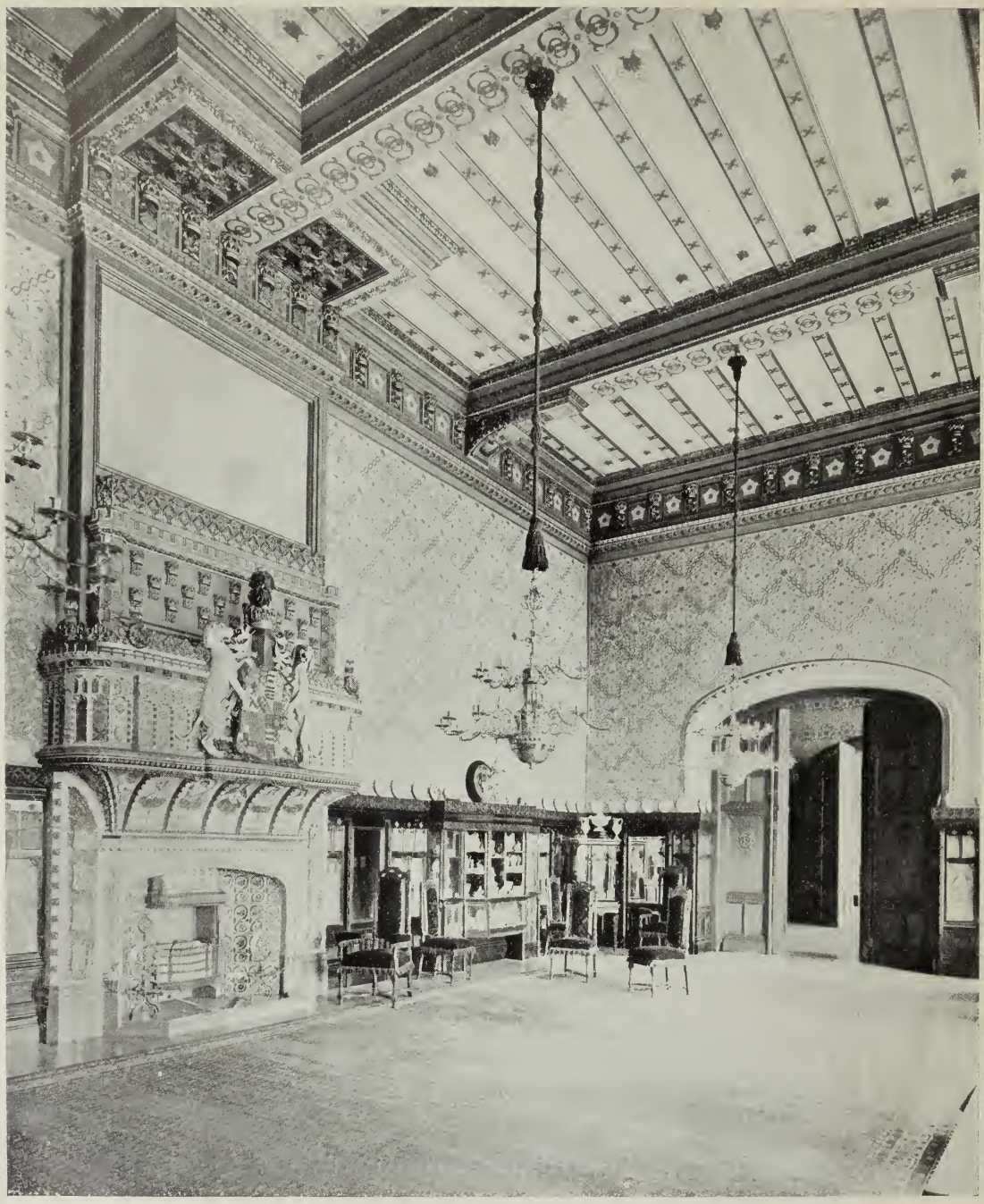


PLATE LXVII.—CARLTON TOWERS, YORKS: VENETIAN DRAWING-ROOM.

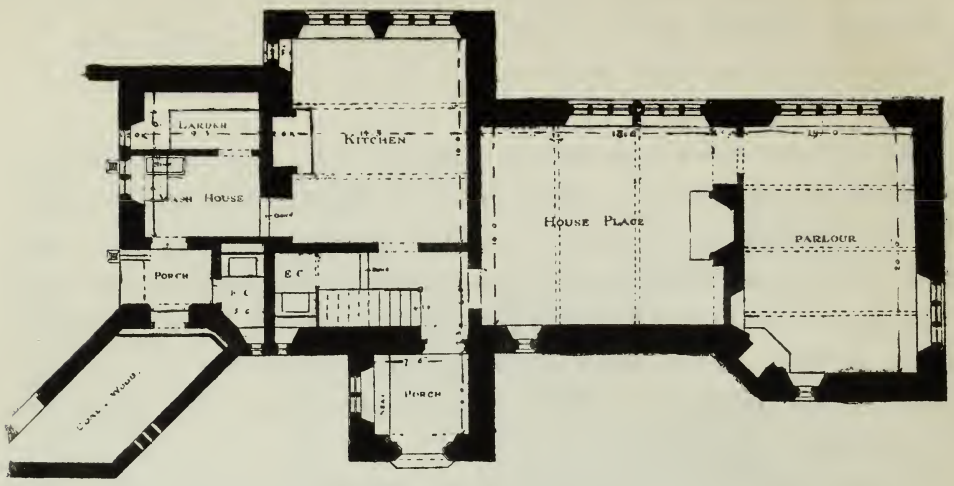
frieze painted by the late W. Christian Symons with charming figures representing scenes in the *Midsummer Night's Dream*. The theme of the seasons, evidently a favourite one, recurs in the delicate stained glass of the library windows; while on the staircase there is a large window effectively treated with grisaille work and green swags.

We must not omit to mention a particularly charming addition to comfort and appearance made in 1873—namely the oak-panelled and glazed screen in the hall. Its quarries are painted each with a single floral spray and the mottoes carved on the label at the head of each door welcome and speed the parting guest: "Merry Meet," "Merry Part." The bold cresting of scrollwork and pomegranates is an effective finish. The leadwork of the glazing is gilt to lighten the effect.

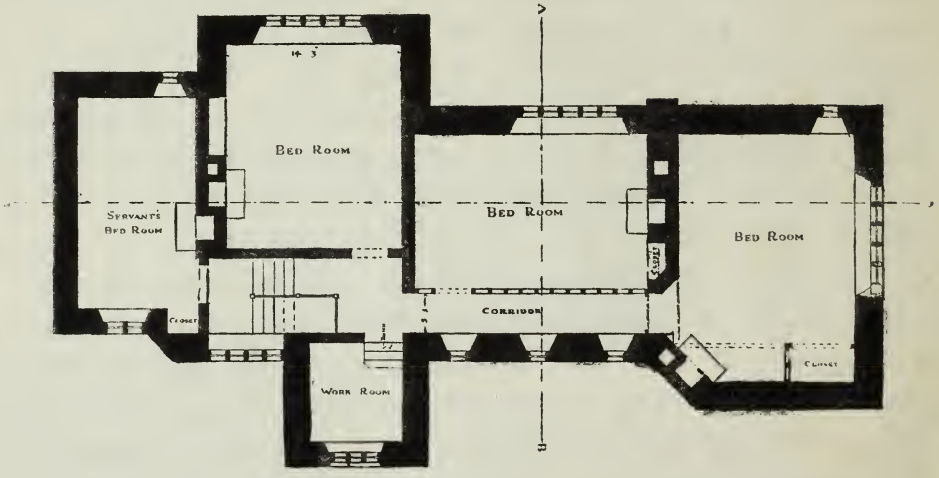
On the completion of Sunnydene, Bentley built in 1870 the adjoining house, *Ellerslie*, for Mr. Sutton, a gabled red brick house with slated roof. Its first tenant was Mr. John Pike, a hop merchant and great friend of Sir Andrew Walker,[1] the wealthy brewer who gave Liverpool her famous Art Gallery. (Bentley decorated the latter's yacht through Mr. Pike's introduction.) This house, which has served for some time as the quarters of the Dominion Club, has since been greatly altered and spoiled.

Bainbridge, Yorks.—This pretty and quite simple little Tudor cottage was built for Miss Lucy Harrison in 1885. The materials are red brick with stone dressings and ashlared quoins. The main details are sufficiently clear from the plans and elevations here given; it will be observed that on the ground floor two communicating living rooms are provided, house-place and parlour; while an ample kitchen, offices, and side entrance occupy the left side of the plan. The porch, 6 ft. 6 in. by 7 ft. 6 in., has a window and a deep seat on the left side, while the staircase to the upper floor is arranged to be completely invisible to those

[1] It was at one time Sir Andrew's avowed intention, we are told, to give Liverpool a cathedral, of which Bentley was to be the architect. It used to be said that he was the owner of a mile of public-houses!



GROUND PLAN



CHAMBER PLAN

Fig. 45.—Tudor Cottage, Bainbridge, Yorkshire.

entering. On the upper floor there are three well-proportioned bedrooms, entered through a corridor in the front of the house lit by three leaded casements, and a servant's bedroom over larder and washhouse; while the tiny room over the porch is designed to serve as a workroom (fig. 45).

It will be observed that since the main axis of the house runs north and south, this front corridor arrangement ensures that the bedroom windows shall all obtain ample sunlight from the south and west; and the same remark applies of course to the living rooms. The internal details of joinery, fireplaces, etc., are similarly characterized by their simple fitness. The initials of the owner and the date are sculptured within the shouldered mouldings of the entrance arch (Plate LXVI).

The 'nineties appear to have been quite fruitful years for Bentley as regards the number of his domestic commissions. At the opening of the decade we find him engaged on a new residence at Ascot for Mr. Edmund Maxwell-Stuart, on designs for an extension to Bishop's Hall House for Mr. H. T. Manley, and similar alterations to Bramley Farm, Guildford, for the late Mr. Harold Courage; he was then designing or finishing presbyteries for the Catholic church in Palace Street, Westminster; for Holy Rood Church, Watford; Corpus Christi, Brixton; and a monastery to adjoin St. Mary's, Clapham. To Duncroft, Staines, the residence of Mr. T. Mitchel Chapman, he was adding a new wing and altering the front, etc.; and, not to mention other smaller matters, was making additions to and decorating his brother's (Mr. Robert C. Bentley) recently acquired Doncaster house. The last house he built was a small one, little more than a cottage, at Wimbledon in 1899 for Miss Parker.

Glenmuire, Ascot.—Mr. Maxwell-Stuart acquired a piece of land at Ascot in 1889, having previously instructed Bentley to prepare a rough plan for a house to cost somewhere about £2,000. (The actual cost was nearly £3,000.) The plans were begun in May 1889, and the building was completed in the following year. The materials are bricks, tiles, and some rough casting. The

arms which decorate the front are the owner's, with those of his wife impaled. Various improvements suggested by him were welcomed by the architect as the work proceeded—(Mr. Maxwell Stuart has told the writer how delightful throughout were their relations, since Bentley was ever ready to give courteous attention to his minutest wish)—but these, "like most improvements," as Bentley cautioned him, "imply a further dive into the exchequer." Little sidelights on his views on structural details, and the strenuous avoidance of the commonplace, emerge from time to time in their correspondence, as for instance: "Moulded eaves and gutters in view are never satisfactory; to me they always give a cheap common appearance to a house," and again, as regards the merits of painting *versus* staining: "I personally am averse to the latter; to me, it always gives a house a common appearance, perhaps owing to its associations with all cheap and nasty work for the last half-century."

Poor Bentley, smitten by that raging fiend, Russian influenza, was very ill in the January of 1890; not the least unpleasant consequence was the severe inflammation of the eyes with which he was afflicted. He complained of losing much time through this "pair of red eyes"; it was possibly on this account that the builders started on the kitchen wing chimneys at Glenmuire, without any detail drawing, with the result that the two projecting brick cornices were not as the architect intended, while the shaft above them should have set back from the face below. As the stacks were, they appeared to him, when at last well enough to inspect the house, "frightfully uncouth" and were promptly altered. Some further small additions were made in 1893. This very comfortable and charming house was until recently the property and the residence of the late Lady Ponsonby.

Bentley devoted a good deal of time to a small house built at Raynes Park, Wimbledon, for Miss Parker in 1899. The materials are red brick, tiles and rough cast. This house, or rather cottage, has an effectively gabled exterior, with details in the modern adaptation of the early Georgian mode. The ground

floor plan shows porch, hall, dining-room, drawing-room, and the usual domestic offices; while on the upper storey there are five bedrooms, a dressing-room, linen room, bathroom, etc. The house, as it was built, lost something in picturesqueness by the setting-back to the face of the chimney-stack of the deep window bay designed for the dining-room and by the omission of the small window above the porch, intended to give light to the linen chamber.

Among small houses or cottages erected from Bentley's designs we may mention two on Wimbledon Common, built by the late J. Erskine Knox, the carver, as a speculation. Bentley merely made the general drawings, but no details, and their erection was supervised by Knox himself in 1880.

The gamekeepers' and under-gamekeepers' cottages, five in all, in the village "High Street," at Carlton Towers, Yorkshire, were built at the desire of the late Dowager Lady Beaumont in 1876, and cost £1,347, the price of the detached dwellings amounting to roughly £327, and of the attached £252 each.

In quite a number of cases Bentley prepared plans and indeed occasionally all the necessary drawings for buildings that never materialized. We shall later speak of one of first-rate importance, namely the proposed Jacobean house at Derryswood. Another abortive commission was the large house and studio planned for a stockbroker named Abbott, who lived in the "Gothic" house known as "The Abbey" in Campden Hill Road, Kensington. The site for the proposed house was either facing or very near "The Abbey." The client professed himself delighted with the plans, whose completion was pressed forward by his desire, and they were presented to him in February 1883, when he ordered estimates to be obtained. The rest is silence; and Bentley's diary never again refers to the subject.

The renunciation of the proposed block of flats at Knightsbridge was a more serious loss, and of the architect's own volition. Lord Beaumont had instructed Bentley in 1879 to prepare plans for a "large range of mansions" to occupy the then vacant land

fronting Hyde Park westward of the Albert Gate. Complete designs were prepared, and tenders obtained during the client's absence, on a big game hunting expedition in Africa, on his express desire, by the trustees appointed to act in his absence. Lord Beaumont was in his own mind assured of the financial success of the scheme, of which the first portion was estimated to cost £70,000, and after six months' absence was somewhat annoyed to find that the work was not under way. The facts were, that in the meantime Bentley had lost belief in the financial stability of the speculation; he laid all his reasons before Lord Beaumont, and finally persuaded him to abandon the project, thus courageously sacrificing his own interest.

Among the enlargements of dwellings and decorative work undertaken by Bentley from time to time there is a trio of examples of greater importance than the rest, namely Heron's Ghyll, Carlton Towers, and Duncroft, Staines, which will therefore be taken first.

Heron's Ghyll (1866).—Coventry Patmore had purchased a little before this date some land in Sussex lying on both sides of the high road between Maresfield and Crowborough; part of the estate he sold, and a large house was built thereon; on the moiety retained there stood an ancient farmhouse known as "Old Lands." The number of herons wont to feed in the stream that flowed through the estate inspired its new owner with the idea of changing the name to the prettier and more musical "Heron's Ghyll"[1] (Ghyll is, we believe, a lake-country name for such a stream), "Old Lands" being retained as the name of the property on the other side of the road. Heron's Ghyll stands, as Mr. E. V. Lucas notes in his *Highways and Byways in Sussex*, "in one of those hollow sites that alone won the word eligible from a Tudor builder!" Its owner had become acquainted with Bentley, as we have seen, and liking Westlake's house had invited the architect to enlarge and make this farmhouse fit for habitation.

Finance seems from the outset to have been a point at issue;

[1] A difficulty at first to the country people, who pronounced it "Herring's Gills."

Patmore desired a large and handsome dwelling at a minimum of cost; Bentley struggled to meet his wishes, endeavouring in every possible way to cut down expense. The proposed adaptation involved an important new front, 98 ft. in length, and amounted indeed practically to building a new house, since its ground plan included chapel, drawing, dining and morning rooms, with a very large entrance hall adjoining the separate chapel entrance at one end, and a study facing to the back. The new upper floor provided a number of bedrooms. The old part formed the kitchens and other domestic offices arranged round a kitchen court, while stable accommodation for all requirements surrounded the large stable court. The house is built of local sandstone with tile roofs, the mullions of the great windows in drawing and dining rooms being made of oak, and the bays are so projected as to admit the maximum of sunlight.

"The woodwork for the two great windows is completed," wrote Bentley enthusiastically, "that for the drawing-room looks very fine—it far exceeds my expectations. I can't understand how the joiner has done it for the money. The wood, too, is beautiful." Scattered remarks in the correspondence that passed show how immense was Bentley's enthusiasm over this work. He even dreamed of it—"I was dreaming last night that there were great treasures hidden in the space under the storeroom!" Patmore was enthusiastic too—he lived near by at Buxted Hall to superintend the building in progress, since it had been decided to dispense with a contractor; the following letter shows in how mediæval a fashion labour was obtained and directed:

"Southampton Street,
"*Wednesday Evening.*

"My Dear Patmore,

"I am sorry to hear the result of your inquiries, which I think is somewhat exaggerated, or Sussex is an exception to the rest of England. I doubt, with you, whether we should obtain labour at the present low rate; at the same time it is fallacious to imagine that London wages hold good in the provinces, indeed

I should question even an instance, excepting of course those where men have been sent from town. Mechanics in the North are paid 4*s.* 6*d.* per day; labourers 2*s.* 9*d.*; and I have always understood, if anything, less was given in the south. We must hire men from the surrounding towns, or, what would be better still, take them from the road. Masons, you know, are an itinerant race, rarely to be found in fixed abodes, and their rule is to accept the scale of wages of the district in which they are engaged. If we can only procure sufficient masons, I have but little fear of the other trades, as we should only require one carpenter and, say, two bricklayers until the walls are ready for the roof.

"I have been working like a Trojan since my return. I have got the whole of the general drawings in pencil, and half of them in ink. The clerk of works whom I spoke to you about is engaged. After consideration I think it is just as well, for since seeing you I have come to the conclusion that it would be better to employ a good mason who would be able to fix the stonework as well as look after the men. This would be a saving of expense as well as an assistance towards getting the men together. Let me know whether I am to engage a man of this sort. If the work is to go on this year, sooner it is commenced the better—short days are neither good for master nor man.

"It is impossible to say to £50 how much the whole of the work would cost to carry out, but I would suggest building the chapel and room over and the entire front with the two bays; I believe the £500 would see it thro', leaving the study and offices till we saw what effect the former had on the exchequer.

"I am anxious the work should go on at once, so much so that I will willingly superintend it to the end in person, say once a month or oftener if requisite, merely charging you my travelling expenses and the ordinary commission on the design. You will gain nothing by deferring it till next year; in fact, I believe there will be another advance on all labour before the end of this. Make

up your mind to commence at once. The present weather is too tempting to let slip.

"I am in much haste, having to attend the funeral of a dear friend.

"My kindest regards to Mrs. Patmore.

"Always most faithfully yours,

"JOHN F. BENTLEY.

"P.S.—I shall do nothing in Tennyson's[1] matter till I have completed your drawings—pressed! pressed!! pressed!!!"

The work progressed rapidly in spite of inevitable set-backs. There was, for instance, the tragic occasion when the ridge tiles arrived hopelessly shattered in transit. The railway's disclaimers of responsibility wrung from Bentley the sarcastic query: "What do they mean by 'fragile articles'?—perhaps cast iron is amongst them!" The house was roofed in in October 1866, and the plasterers were at work before the end of the year.

The work gained its author a meed of praise: he wrote to Charles Hadfield (July 1867): "Brett, the great 'Pre-Raph.' has complimented me most highly on the house at Buxted. He told Patmore it is the only house he has seen that at all reminds him of what the domestic dwellings of the past must have been. I suppose this is owing to the careful attention bestowed on the accessories, such as the glazing, woodwork, ceilings, and chimney-pieces and the absence of anything modern. I am glad to say I have nothing in the shape of abominable chimney-breasts in the place. . . ."

Then came the beginning of the end to this brief friendship and connection. Patmore had launched out into stained glass and doubtless other expenditure not originally contemplated, and when the bills came in, began to grumble. His complaints about Bentley, uttered to mutual friends, soon reached the architect's ears, who, his sense of justice outraged, wrote immedi-

[1] No explanation of this reference (presumably to the poet) has been found.

ately to acquaint Patmore that he had learned of and bitterly resented these allegations:

"14, Southampton Street, Strand,
"*October* 19*th*, 1867.

"My dear Patmore,

"Will you kindly send me all the accounts connected with the work at Buxted done under my immediate superintendence. I am anxious to know the total cost, as there are reports about respecting it of a most extraordinary nature, which if allowed to pass unchallenged, will do much to damage my professional character. Already Pugin has handled it to his purpose.

"I have just received a letter from Canon Drinkwater (in reply to one of mine) containing accusations which have greatly pained and surprised me. But more of this anon.

"Kindest regards to Mrs. Patmore.

"Ever yours sincerely,

"John F. Bentley."

Patmore replied:

"Buxted,
"*October* 21*st*, 1867.

"My dear Bentley,

"There are one or two large bills which have not been sent in. I will write for them at once, and will then forward you a full statement of expenses.

"I was a good deal surprised to hear from the Canon something of what had passed, and that he had thought right to speak and write as he seems to have done. I have made no 'accusations' other than those which I have made to yourself, namely that you have greatly inconvenienced me by the excess of actual expenditure over your estimates, and that you did not exercise so much forethought for me, in this matter, as I think that you should have done. These, however, are charges which seem to be universally brought against architects, and they are not likely therefore to do you any harm. . . ."

Bentley later sent copies of his " original estimates and the subsequent extras " enclosed with his account, writing, still in a tone of studious moderation, " I trust you will consider the former fair and impartial, and the latter "— (*i.e.* the account)—" should it be otherwise, is at your disposal."

The unhappy incident resulted in an irreparable sense of wrong in Bentley's mind, and terminated in an estrangement so hopeless that friendly relations between the two men were never, we believe, resumed.

The property was in 1874 sold by Mr. Patmore to the Duke of Norfolk, it is understood for £27,000, the present owner being Mr. James Fitzalan Hope, M.P., and it appears that two further additions have since been made to Bentley's work.

Carlton Towers, the seat of the Stapleton family, near Selby in Yorkshire, stands in a finely wooded and watered park ; while the neighbouring village of Carlton adds to the beauty of the scenery by its charmingly ancient and romantic appearance. The Jacobean mansion of moderate dimensions known formerly as Carlton Hall was taken in hand, enlarged, and in some degree " Gothicized " for the ninth Lord Beaumont by the late Edward Welby Pugin, who died suddenly of syncope while still quite a young man, and while the work at Carlton was yet incomplete, in June 1875. The house had, just a century earlier, been greatly improved, it is said, by the then occupant, Thomas Stapleton.

It was either through the late General de Havilland or through Mr. Everard Green, Somerset Herald, that Bentley was introduced to Lord Beaumont, at the moment in immense perplexity and difficulties over the completion of his house ; Bentley went to stay at Carlton to advise him and talk over the proposed work in August 1875. Exteriorly, Carlton Towers, as Pugin converted it, is a castellated stone-built pile, its flat roof crowned with two upstanding square towers and smaller turrets. The Beaumont motto is sculptured round the parapet of the clock-tower, and the windows of course are mullioned.

Bentley's connection with the building endured from 1875 until

1891, his client, the ninth Baron, dying a year later. The initial action in 1875 appears to have been naturally the completion of whatever constructive work remained unfinished, putting in the window glazing and laying flooring—marble in the porch, parquetry in the three state rooms and elsewhere. This done, the work of internal decoration was put in hand, beginning with the great saloon known as the Venetian state drawing-room, and the state bedrooms (Plate LXVII).

The beauty of the decoration in the Venetian drawing-room is but feebly suggested in the accompanying photograph ; its name was suggested, it is said, by Bentley's discovery of a quantity of priceless Venetian glass stowed away in cupboards at Carlton. This he restored to the light of day to become, together with some valuable old porcelain, a feature in the furnishing of the great room. The panelled dado is continuous with the glazed cabinets of similar design which line the walls on three sides. The chimney-piece, carved, richly decorated in colour and gilt, and crowned with the family arms supported by two talbots, is the great central feature of this sumptuous apartment, whose rich frieze and ceiling adornments in moulded plaster are enhanced by the splendid wall and window hangings of silk velvet. This superb fabric, designed by Bentley specially for its purpose, has a large formal repeating pattern of a pomegranate within a lozenge of entwined stems, which, being woven in a mellow green silk pile, stands out effectively on a sheeny terra-cotta ground. The basket grate and firedogs (illustrated in Plate LXXXIX), the carved and panelled double doors, and the three great twenty-four light silvered chandeliers, swinging from the beams on their tasselled cords, all fill their part in this harmonious and stately interior.

It should be mentioned that the late General de Havilland (York Herald) was responsible for the sketches of the heraldic designs here and elsewhere embodied in the decorative scheme, whose other chief components, in the Venetian drawing-room, are small shields with animal badges, the letter B beneath a baron's coronet, the motto of the Stapletons, *Mieux sera*, and a

PLATE LXVIII.—CARLTON TOWERS, YORKS : HALL AND ARMOURY, WITH MINSTRELS' GALLERY.

PLATE LXIX.—CARLTON TOWERS, YORKS: HERALDIC FINIALS ON NEWEL-POSTS OF GREAT STAIRCASE.

rose of the Tudor type, surrounded with rays, and the pomegranate, employed as an enrichment on the mouldings of the great doorway. The dado panels are painted with figures of Venetian gentlemen of the fifteenth century; they were executed by Mr. Westlake (N. H. J.), who writing to inquire their names and the order of their arrangement, facetiously suggested calling them "Shylock, Boldlock, Padlock, etc." The windows contain grisaille-painted glass.

The really fine antique furniture, especially chairs of Charles II, William and Mary, Queen Anne, and early Chippendale periods, which Bentley discovered in the house and arranged with such discrimination in the spacious state rooms, appears, to judge from a later photograph, subsequently to have given place to, or at least been overwhelmed by, a huddled and motley collection of unsuitable objects.

The library was fitted up and the billiard-room finished in 1876; the former has eighteenth-century characteristics, a ceiling with moulded plaster ornament, and a marble chimney-piece with decorative inlays. The basket grate and dogs are refined specimens of the metalworker's art. Portland stone is the material of the billiard-room chimney-piece, sculptured with a coat-of-arms and a number of pateræ in the string and in the four panels. The spandrels also are carved. The armoury and entrance hall convey, as the photograph shows, an impression of stately dignity. They are crossed by the minstrels' gallery, the carved detail of whose balustrading is among the best of J. E. Knox's most skilled productions. The Stapleton motto, *Mieux sera*, on a ribbon alternates with a floral motive on the frieze, while in the central panel of the traceried screen above reappear the family coat and supporters (Plates LXVIII and LXIX).

The grand staircase ascends to the right, its balustrade composed of a traceried oaken arcading; while the newel posts support carved badges of the family, mostly heraldic beasts, three of which are here separately illustrated as examples of virile handling of the wood-carver's tools. The broad fireplace of the minstrels'

gallery, also of oak, consists of a series of panels traceried and carved with five shields of arms. There is some stained glass—two two-light windows and tracery—between the armoury and the entrance porch, while the windows that light the staircase are also filled with painted glass, an elaborate arrangement of heraldic devices in quarries. In the gallery windows there are two figures upon a background of painted quarries.

The picture gallery, a splendid apartment 67 ft. long by 24 ft. wide, opening out of the Venetian drawing-room (used also as a ball-room), was similarly decorated and provided with a stone chimney-piece of suitable design and proportions[1] in 1879. Certain of the picture frames were made from Bentley's designs; likewise the great chandeliers.

The card-room was completed with its decorated ceiling at the same period, when the architect was also busy with drawings for a new entrance lodge and some stable additions. It appears that the chapel had been hastily finished about two years earlier, in view of an expected visit from Cardinal Manning. Its east window of three lights and tracery contains figures of St. George, St. Louis, and St. John the Baptist, painted by the Westlake firm. There is also a two-light window and tracery, subject the Annunciation.

The fenders and grates in the rooms already enumerated, together with those in the small drawing-room and breakfast-room, were all made by Longden & Co. after Bentley's special designs. Besides this he chose or designed most of the furniture and hangings throughout the house, and supervised their arrangement to the minutest detail.

Lord Beaumont consulted Bentley again in 1888 concerning a new drive, laying out the grounds and restoring the terrace at Carlton, while about the same time the corridor and minstrels' gallery received their oak panelling; the painted decorations of the billiard-room and staircase were added; likewise a new door

[1] The late Mr. William de Morgan made the tiles for the picture gallery and drawing-room grates.

carved with armorial shields at the garden entrance. An oak stand for a triptych and finally, in 1891, a canopied pedestal and figure of our Lady (this last a very charming piece of design never carried out), complete the tale of Bentley's fifteen years' work at Carlton Towers. "On no work of his life," as Mr. Willson has so truly remarked, "can he have bestowed more pains, as a mountain of working drawings—a large number of them from his own hand—abundantly testifies. The decorative works in various materials, painting, glass, and textiles, resulted in a most sumptuous habitation, where the chairmaker's and the upholsterer's art followed upon that of the skilled painter or sculptor under one directing mind."

Duncroft, Staines.—To this large house, the residence of Mr. J. Mitchel Chapman, Bentley was commissioned to carry out extensive alterations in 1891. By extensions and reconstruction on the north garden side, and the addition of a new west (or servants') wing, the accommodation was at least doubled; while by the remodelling of its erstwhile classic front on Jacobean lines the appearance of the house was vastly improved. The additions on the garden side comprised billiard-room, housekeeper's room, storeroom and wine-cellar, pantries, larder and other offices, while the new wing provided scullery, kitchen, and servants' hall. Variety and charm were given to the old drawing-room on the south front by throwing out a large rectangular bay window.

The new building comprised on the first floor three bed and three bath rooms, and seven bedrooms, and a bathroom for the domestic staff, and further sleeping accommodation on the attic floor. The internal decorations included the panelling of the hall, the billiard and morning rooms, new fireplaces, and the fitting up and decoration of the drawing-room and library. The lodge, an effective half-timbered building with red brick lower story, was built in 1891; additions and alterations to the stables in 1893. A design for a small formal garden to front the billiard-room formed part of the original plan.

Among the numerous less important examples of Bentley's

practice in domestic architecture the following should be noticed :

At *Brickwall*, near Northiam, Sussex, the historic seat of the Frewen family, partly of Elizabethan and partly of Stuart age, Bentley in 1864 did the plain panelling of the great entrance hall, and put up a fine geometrically moulded plaster ceiling.

For the late Mr. W. Murray Tuke of Saffron Walden, the architect designed in 1866 a carved chimney-piece for his drawing-room ; the design comprised birds and figures grouped round a central column-flanked niche, while enclosed in three medallions were to be sculptured, in low relief, the heads of three of Mr. Tuke's children. It is not clear whether a second drawing-room chimney-piece was designed for him in 1876, or whether the first design, having remained in abeyance for ten years, was altered, for we find Mr. Tuke writing in the latter year that he would like six children represented, four girls and two boys, two heads in each quatrefoil. Bentley at this time also prepared designs for a panelled and painted ceiling and dado in the drawing-room.

Between 1881–6 were designed several decorative fitments for the Hon. Richard Strutt's house, 70, Eccleston Square. They included the formation of a music-room by enlarging the dining-room, and erecting an organ screen therein. A panelled dado and carved chimney-piece (illustrated) in dark walnut formed part of the new fittings of the room. Later an organ case and seat, and some very beautiful bookcases, also in carved walnut, in an unmistakably "Bentleyesque" treatment of Renaissance design, were made. The organ, by Lewis, and the movable fittings are now, we understand, in Mr. Strutt's present dwelling, Rayleigh House, Chelsea Embankment.

Bentley's old friend, Professor Barff, having in 1884 taken a house at Regent's Park, No. 3, Lodge Place, he was asked to improve it by carrying forward the front to the right of the garden entrance, whereby the drawing-room and the bedroom above it were enlarged ; and he threw out very pretty bow windows in both these rooms. The dining-room also received

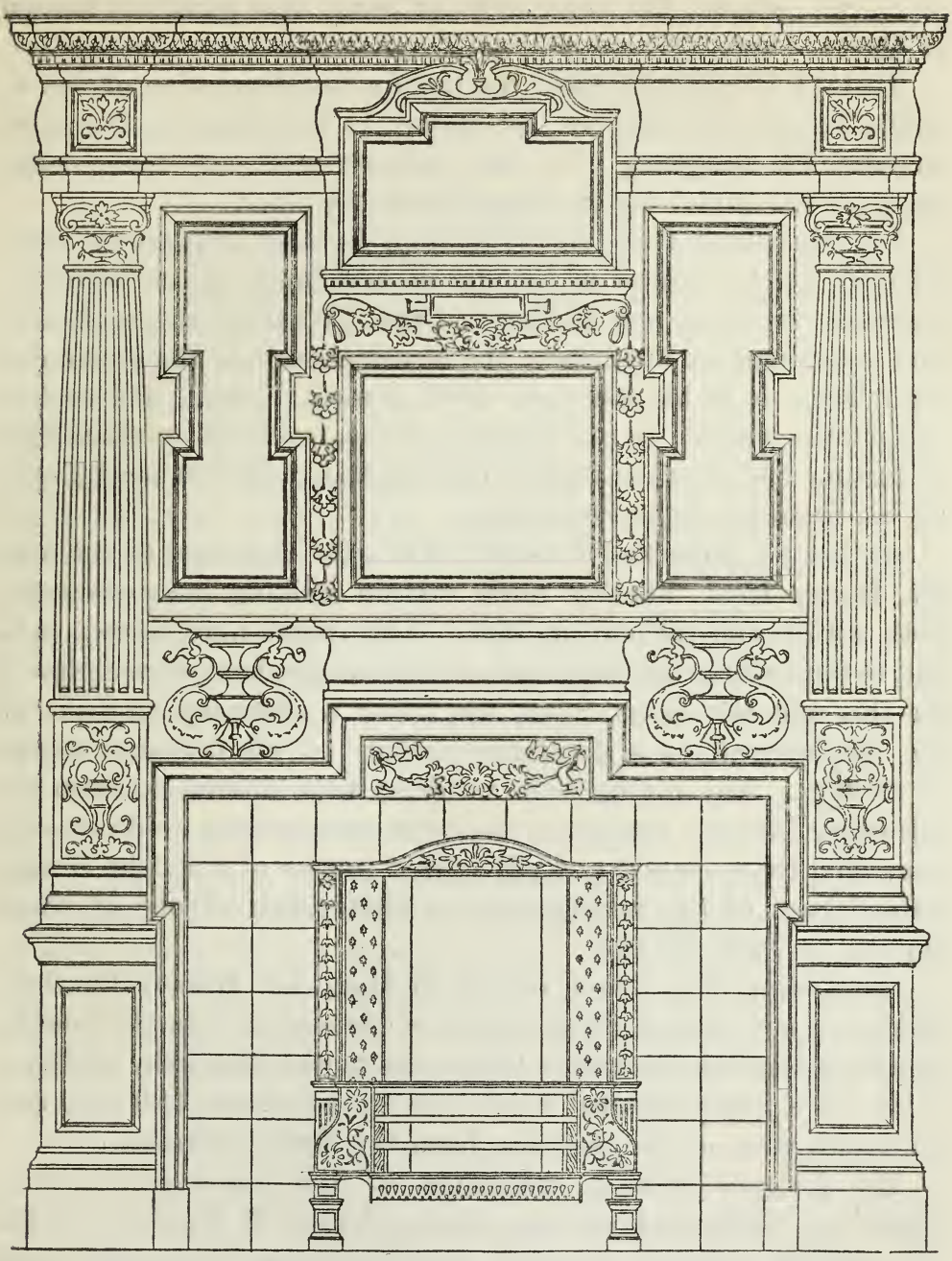


FIG. 46.—CHIMNEY-PIECE AND FIREPLACE, 70, ECCLESTON SQUARE.

some enlargement, the style adopted being that popularly known as Queen Anne.

In 1881 he superintended the repairs and decoration of No. 4, Earl's Terrace, Kensington, for Baron A. von Hügel; the work included the designing of a new chimney-piece and some book-cases for the study, and a screen for the top floor.

For Havilland Hall, near Taunton, Bentley appears to have planned, at the request of General de Havilland, a new entrance, staircase, windows, and stables in 1883. Whether the work was ever completed we know not; the memorandum of the architect's commission is in his diary for 1887 crossed through, and he has written the words " In memoriam " across, for the poor old soldier of fortune had by then shuffled off, together with this mortal coil, all his financial embarrassments.

At No. 45, Buckland Crescent, N.W., the residence of the late Mr. Harris Heal, Bentley made certain striking improvements, both within and without, in 1889. Two rooms were thrown into one, to form a large drawing-room, new chimney-pieces were designed for this and the dining-room, the latter a charming example of the employment as a decorative feature of his favourite swags of fruitage. The dining-room windows were altered to form an attractive feature; moreover, the house was entirely re-decorated. *Inter alia*, three carved and gilt mirror frames of exquisite design formed part of the adornment; a photograph of one of these appears in Plate XCIII.

Sandholme, the house of his brother, Mr. Robert Bentley, Alderman and several times Mayor of Doncaster, was thoroughly overhauled and decorated in 1890; the most noteworthy addition is the very pretty arcaded wooden screen across the hall to break the direct view of the staircase from the street entrance.

He designed certain extensions of the house at Taunton known as " Bishop's Hull " for the late Mr. H. T. Manley in 1889. The original scheme provided a billiard-room, three additional bedrooms, bathroom, etc., and arrangements for remodelling the offices and building a garden entrance, at a cost of about

£1,250. Ultimately the plans were cut down and everything omitted save the alteration to the garden entrance and the remodelling of the offices, which cost about £600. Bentley seems to have wasted a good deal of time over this finally unsatisfactory matter.

Manor Farm, Bramley, Guildford.—The proposed alterations and additions to this old farmhouse for Mr. Harold Courage were another commission of 1890 which for some reason came to naught, probably because the client, a son of Bentley's friend, the late Mrs. Robert Courage, of 56, Queen's Gate, determined instead to build a new house for himself on a hilly site known as Derryswood, also near Guildford. Bentley prepared designs in 1894 for a sumptuous gabled house of red brick, with half-timbered upper storey. The splendid proportion and fine details of this Tudor house, with its stone mullions, its graceful timber-work, its richly carved barge-boards, and its turret cupola were to be enhanced by the dignified setting of a terraced garden.

The estimates, alas! amounted to over £11,000; but to suit Mr. Courage's wishes, a reduction of £2,300, by omitting terraces, cupola, and certain panelling, and using less costly materials, was arrived at, and the client hoped in the January of '95 to be in a position to carry out the plan. His mother had written her entire approval: "I think the house will be quite perfect. I only wish that I may live to see it built," a consummation which neither parent nor son were to enjoy. Harold Courage took up his residence at Snowdenham in the meanwhile, which Bentley altered internally somewhat; the hall and boudoir were decorated, and the drawing-room remodelled. Some small cottages were also built upon the estate.

Among minor items of decoration more or less domestic in character, may be noted some painted decoration in the library of Lincoln's Inn in 1869, done in collaboration with Mr. Westlake; certain decorations designed for the Tivoli Restaurant, now pulled down, in the Strand in 1883, which comprised a chimney-piece in the room above the grill, and mirrors and

sconces; and the decoration in 1873 of the yacht *Cambria* for Sir Andrew Walker (as he afterwards became); this commission was the cause of a slight disaster to the architect, who, when inspecting the vessel berthed at Cowes, somehow slipped and sprained his ankle. The work included general repairs and decoration to the cabin accommodation, besides certain furnishings which were carved by Knox, the whole costing a little over £500.

Presbyteries.—The clergy house at St. Francis's Church, Notting Hill, the first Bentley built, has already been remarked upon in the chapter dealing with his very early work. Followed in 1872 for the Jesuit community at Farm Street, Grosvenor Square, the plans for a new house and elementary school, designed to occupy a site adjoining 111, Mount Street. Enlargement of the adjoining church of the Immaculate Conception by means of a new chapel, aisle, and entrance was at the same time contemplated and planned. The plans failed to meet the approval of the ground landlord, the Duke of Westminster, and were amended. Finally, a year later, Bentley was desired to prepare others for a site in Farm Street Mews, to include also new sacristies. The project seems to have remained in abeyance for two or three years, to be finally dropped in 1876. During this period he was engaged in making certain plans for additions to the Jesuit novitiate house, Manresa, at Roehampton, which were also mostly abandoned.

He was at Doncaster on February 1st, 1876, to take dimensions of the ground adjoining St. Peter's Catholic Church, for the purpose of planning a house. The builder to whom the contract was first entrusted became bankrupt; but in spite of the difficulties and expense entailed by this failure and the necessity for completing the work with a second contract, the house when finished had cost less than the original estimate, which the architect justly thought matter for congratulation. Though the little red brick dwelling is simple enough and well fitted for its purpose, in every detail there is abundance of refinement and charm. Out of Bentley's total fees in connection with this work

(amounting to £95) we find he subscribed over £30 towards the building fund.

The presbytery of St. Mary's, Cadogan Street, built on the north side of this church (Bentley's first important ecclesiastical commission) was planned in 1879, at a cost of £2,740; it is a brick edifice, simple in outline and in most details, to harmonize with the exterior plainness of the Early English church, and provides accommodation for three or four priests.

The presbytery adjoining the church of St. Peter and St. Edward, Palace Street, Westminster, begun in 1880, is a Renaissance structure somewhat in the style of Wren with attractive external detail, and is cleverly contrived to suit the exigencies of a narrow and awkward corner site upon which had stood the little old dwelling that formerly served to house the two priests in charge of the mission; the row of its fellows having previously been demolished by the Corporation to convert narrow and crooked Palace Street into an open thoroughfare between Victoria Street and Buckingham Palace Road.

This opening of the street made it possible to give the Oblates' church a front entrance, which, since the present church is built above the original partly underground one, subsequently converted into schools, necessitated a fairly high ascending stairway within the porch. The frontage to Palace Street is 49 ft.; the depth of site available over a length of 23 ft. at the church end was only 7 ft., while the maximum depth of the remainder was but 20 ft.

The presbytery consists of a basement in which are the usual offices and an area entrance from Wilfred Street; a ground floor, with a pretty arched entrance enclosed by a wrought iron gate and high railings from this side street, a lobby and two waiting rooms; a first floor devoted to a sitting-room for the clergy; a second providing a bedchamber and sitting-room; while on the third there are two more bedrooms. The materials are yellow brick with red brick quoins and dressings, slates, and some terra-cotta for the moulded decoration of the church entrance. Fine

swags of fruit and flowers are thus effectively introduced into the architrave.

Another noteworthy feature of the elevation to Palace Street is a great oriel window glazed with leaded quarries, which gives light to the stairway and lobby of the church. Stone is employed for the other details of this entrance. Bentley appears to have completed his work by re-decorating the sanctuary in 1884, though no trace of this painted adornment now remains.

The fine presbytery designed in 1884–5, to complete the plans of the church of Corpus Christi on Brixton Hill, remains, with the nave of that structure, yet to be built.

The charming little clergy house adjoining the church of the Holy Rood, Watford, is harmoniously designed in the style of the late fifteenth century. Its date is 1889. Accommodation is provided for two priests; the materials are rubble, with rough cast to face the upper storey, tiles for roofing, red brick for chimneys and stone for door and window dressings. The two-storey frontage is in alignment with the east end of the church (Plate LV).

Commercial Buildings.—There can be no question that certain buildings erected for commercial purposes were, comparatively speaking, the most pecuniarily profitable commissions that ever came Bentley's way—since the detail, whether for warehouse, distillery, or factory, although careful and good like that in all his work, was necessarily limited in quantity, and such commissions served therefore as a sort of "make-weight" against the immense and costly labour expended on detail in other works, whether of ecclesiastical or domestic purport.

A very good client of Bentley's in this respect was the late Mr. W. R. Sutton, who built up an immense country carrier's business and died a few years back worth some two millions and a quarter. Every enterprise this man embarked on seemed literally to turn into gold. Among other ventures he bought up a distillery business, known as Sutton, Cardew & Co., for which in 1871 Bentley erected large premises in Hill Street, Finsbury, at a cost of £7,500.

In 1876 were begun the plans of the great carrier's ware-

house in Golden Lane, E.C., which was to include sorting and packing departments and large stables, besides the necessary offices for the clerical staff. Enormous initial trouble and expense had to be incurred before building operations could begin, since the site, or a part of it, was an old burial ground not far from Bunhill Row. This dismal, neglected spot, such a city cemetery as Dickens has described in his *Christmas Carol*, had become overcrowded with burials in the disastrous cholera epidemic of 1840 and had therefore necessarily been closed and left, a disgrace to the authorities, to moulder, uncared for, to a miserable decay. It was, in fact, almost a plague-spot that it was designed to obliterate with this new building. The necessary permissions being obtained, some of the bodies were removed, and the rest enclosed beneath a massive bed of concrete 8 or 10 ft. thick, it being part of the architect's duty to supervise the gruesome task from time to time, to ensure that all should be done reverently and in order.

The brick warehouse, constructed on concrete piers, has a long frontage to Golden Lane, in which notable features are a well-proportioned arched van entrance to the yard, and the imposing tall window above it. The detail is of Renaissance type, while an effective use is made of herring-bone brickwork in the copings. The cost of the building was just under £33,000. Most of the furniture in the clerical offices was, we believe, made from Bentley's designs.

Mr. Sutton also proposed at this time (1879) to build a row of cottages and shops on some property with a long frontage at Merton Rush; the architect prepared plans at his request, but the scheme was ultimately dropped.

In 1876 Bentley made designs for certain additions to the organ factory of Messrs. Lewis & Co. in Shepherd's Lane, Brixton, S.W.; another example of the evolution from a most unpromising opportunity of a quite pleasing result. A new building room formed the most important part of the plan.

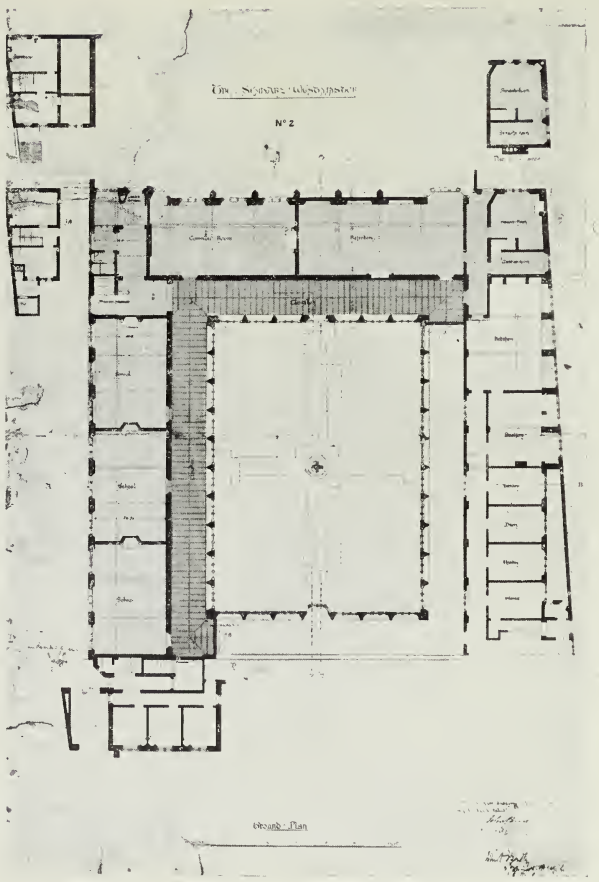
A factory for the production of oil-printed wall hangings, known as the Muraline Factory, in Milkwood Road, Brixton, was

erected by Bentley between 1882 and 1890. That he took a great interest in the three types of wall hangings, muraline, durotextile, and embossed tapestry, manufactured by this company is evidenced by the numerous designs he made for them and his constant utilization of their productions in his own house and others with which he was concerned.

The great Corn Exchange at Sheffield owns certain details designed by Bentley; among which are the heraldic carvings of the principal entrance (1881). In another Yorkshire centre of commerce there were (perhaps still are) some internal decorations in which Bentley as a young man had a part. We refer to the G.N.R. Hotel, Leeds, the architects of which were the Hadfields, father and son, for whom between 1865–8 their young friend Bentley prepared designs for decorative plaster ceilings in coffee, dining, and writing rooms and the passage between them; besides a screen for the entrance hall.

For his friend Mr. S. Taprell Holland, Bentley drew, in 1873, designs for alterations in the front of No. 77, Hatton Garden, the centre of a row of seven Georgian houses, several of which were utilised as the offices of an assaying company. The conception was to attain the architectural effect of a single imposing structure by addition of classical pilasters and entablature, the ground floor being opened up in the centre to form an arched cart entrance. Ultimately this last was the only part of the scheme carried out, and the simple Georgian fenestration and unadorned brick fronts remain as they were.

A



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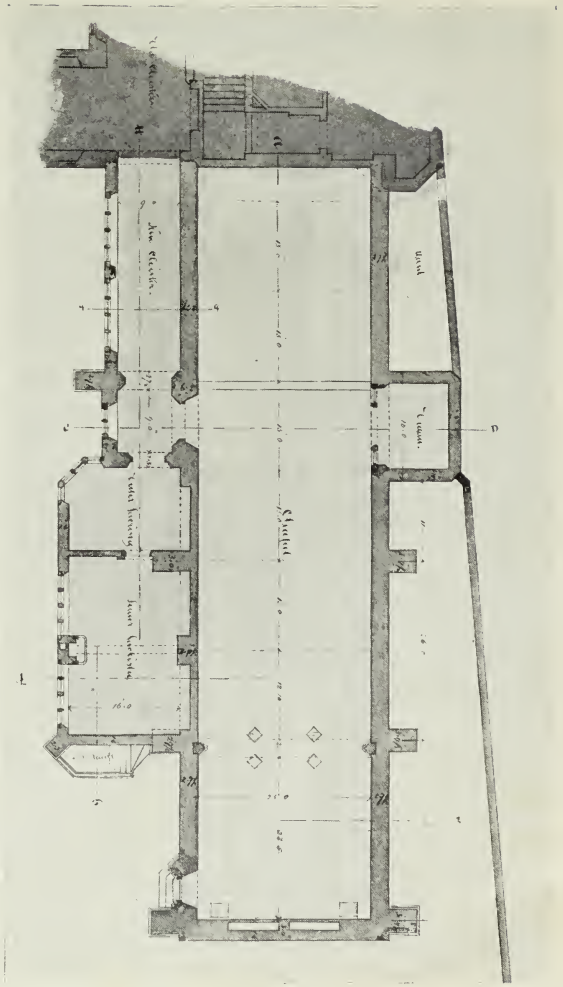


PLATE LXX.—S. THOMAS'S SEMINARY, HAMMERSMITH. A. ORIGINAL GROUND PLAN OF MAIN BUILDING. B. CHAPEL PLAN, SHOWING ADDITIONS TO ORIGINAL CLOISTER.

PLATE LXXI.—HAMMERSMITH SEMINARY: ENTRANCE COURTYARD.
(*Photo, Cyril Ellis.*)

CHAPTER XX

DOMESTIC ARCHITECTURE (II)

(*a*) *Scholastic and Monastic Buildings :* St. Thomas's Seminary, Hammersmith—St. John's Preparatory School, Beaumont—Redemptorist Monastery, Clapham. (*b*) *Elementary Schools :* St. Francis's, Notting Hill—St. Mary's Orphanage, Blackheath (additions)—Puckeridge, Herts.—Catholic Schools, Watford—Catholic Schools, Brixton.

We have now to consider, among others of like purpose, two scholastic buildings which were milestones in the architect's career. Each played a prominent part in bringing their creator before public notice and well to the forefront of his profession. Indeed, St. Thomas's Seminary and St. John's School, Beaumont, have alike, one may venture to assert, aroused no criticism but that of unqualified praise and approval. The history of the former dates from a time of great stress and financial anxiety and marks the opening of a period of new hope and ultimate success.

St. Thomas's Seminary.—Monsignor Henry Edward Manning was elevated to the archbishopric of Westminster in April 1865, on the death of Cardinal Wiseman, his greatly beloved predecessor. Among the many diocesan anxieties that had weighed heavily on the declining years of the veteran prelate, foremost, perhaps, was the dearth of zealous, well-trained priests available for mission work in his diocese. This was a want brooking no further delay and crying urgently indeed for a bold and immediate policy. Dr. Manning, wholesouledly in favour of ecclesiastical education in English seminaries at home, was of opinion that each diocese should be provided with a well-equipped institution of its own, managed on the lines laid down by the Tridentine Decrees.

Despite strenuous opposition, he had led the way to this reform

in 1857 by establishing at St. Edmund's College, Ware, then the joint seminary for the Westminster and Southwark dioceses, a few of his own Oblate priests to supervise the education of the candidates for the priesthood. This arrangement giving rise to an immense amount of irritation and annoyance among the clergy, was soon cancelled by Cardinal Wiseman's desire and the Oblates were withdrawn from St. Edmund's in 1861. In 1868 the new Archbishop decided to found a great new seminary in a spot sufficiently near Westminster to be under his close personal supervision. Early in that year Bentley was instructed to survey and report upon a building at Hammersmith, near the High Road, selected with a view to housing seminarists until—funds being collected and building completed—it should be possible to transfer them to the new structure contemplated for their reception.

Cupola House, as it was then called, had a rather interesting history, possessing, as it did, an unbroken conventual record of close on two hundred years in a period when such establishments in England were rare and far to seek. The convent of a community of Benedictine nuns (tradition states that, even prior to the Reformation, its site was occupied by conventual buildings), it was purchased for them in 1685 by one Mrs. Frances Bedinfield, who, with the community of which she was abbess, had been invited to settle in England by Charles the Second's Queen, Catharine of Braganza. These nuns established a school at Hammersmith, a healthy district of pleasant country lanes winding down to "Silver Thames"—a school which flourished until the French Revolution. In those evil days the English Benedictine nuns at Dunkirk were expelled from their convent, and lay for eighteen months in a prison of the Republic, until in 1795 they succeeded in obtaining their freedom and permission to return to England. The Hammersmith community had in a century waned and waned until at length its survivors numbered but three; so, by agreement with these three, the English fugitives found asylum in the nearly empty convent and took over the school. They became popularly known in Hammer-

smith as the Black Ladies. The convent must have been surrounded by ample grounds; certainly the site was large enough to commend itself powerfully as just what was required for the diocesan seminary to Archbishop Manning. He straightway acquired it from the Benedictine nuns, who removed to Teignmouth in April 1868.

We may now return to Bentley's instructions received at an interview with Manning immediately the diocese came into vacant possession of the convent building, as recorded in his diary of May 14th. He visited Cupola House the following day to discover and report that it was in a most shocking state of dilapidation; a week later Archbishop and architect met there, and decided on certain additions and repairs imperative to render the existing buildings possible for immediate occupation. The Archbishop's plans for the future were then disclosed to Bentley, who, in joyous exultation at this unexpected turn in the tide of fortune, hurried to acquaint his good friends at Sheffield of the golden dawning hope. To Charles Hadfield on May 18th he wrote: "You will be glad to hear that the Archbishop has given me the seminary for the diocese to do. From what I hear it will cost £30,000, although probably only a portion will be proceeded with at once."

Directly Cupola House was fit for habitation, certain of the Ware students were transferred thither under the presidency of Dr. Weathers (later Bishop of Amycla).

Although Manning's appeal to the laity for funds received a prompt and magnificent response, Bentley had to wait over seven years before the fiat went forth that he was to proceed with the immediate preparation of plans for the new seminary; to be precise, the Cardinal (as he then had become) called on him on September 17th, 1875. Said the Cardinal: "The design must be simple but solid; no ornaments, but as to materials the best must be used, for they were going to build not for themselves only, but for posterity." The rough sketches, ready by the following January for the architect to carry to Westminster and

unroll before his client, represented a handsome group of buildings, surrounding an inner cloistered quadrangle, with an outer group arranged round three sides of a quadrangle, forming a spacious courtyard. The style adopted was Tudor, to be materialized in fine red brick with Oulton stone dressings and Staffordshire roofing tiles. The accompanying ground plan sufficiently sets forth the general arrangement of the structure (Plate LXX).

Manning's approval was qualified by a criticism of the cloister arrangement, for which portion of the design he desired the architect to produce an amended sketch. Otherwise the plans were passed, and Bentley was instructed to proceed immediately with the finished drawings, on the understanding that the building of the north and west wings was to be begun at once, the kitchen, scullery, and stores likewise, these last to be roofed in temporarily at the first-floor level. The Cardinal continued very difficult to please over the matter of the cloisters, and indeed, later on, was inclined to be obstinate with regard to internal details generally, for skirmishes frequently took place over such important matters as the position of windows and doors, encounters in which apparently the architect was sometimes worsted. Manning's idea was that the cloister should be arranged in wide bays with the piers inside and buttresses outside, dividing them to get as much light as possible. Finally, since the sketch produced on these lines failed to please him, Bentley agreed to make the cloister internally more like an arcade.

The foundation stone was laid on July 7th, 1876, the Feast of St. Thomas of Canterbury; three years later the Cardinal wrote in a biographical note: "The building of two-thirds of the seminary for £18,000, which is paid—the last third I hope to begin and, please God, finish." To which he added subsequently: "Now completed, except the chapel. The whole cost £32,000."[1]

The contract for the east wing was signed in January 1879; and the chapel and infirmary, which complete it and form its

[1] The total estimated cost to include fees and sundry expenses was £37,000.

PLATE LXXII.—HAMMERSMITH SEMINARY: QUADRANGLE.
(*Photo, Cyril Ellis.*)

PLATE LXXIII.—HAMMERSMITH SEMINARY: NORTH OR GARDEN FRONT.
(Photo, Cyril Ellis.)

continuation to the southern boundary (road frontage) of the property, were begun after endless amendments and ruthless simplification of the plan in 1883. Among items thus reduced or excised was the tracery of the ante-chapel windows, lightened at the Cardinal's wish; while the belfry, although his Eminence had consented to the preparation of the design, was never carried out. Certain additions were made to the west wing in 1885, and the infirmary, the lodge, and the front boundary wall with its imposing carriage entrance were completed in 1888.

To describe the building in some detail, one may begin with the chapel, opened by the Cardinal on July 14th, 1884, exactly eight years and one week after the foundation stone of the main building was laid, and dedicated to the Holy Ghost. In his address at the opening ceremony, the Cardinal-Archbishop gave two reasons for choosing one dedication for the house and another for the chapel. The first rested on an historical basis; the first foundation of a Saxon Christian King in the city of Rome was a hospice for pilgrims, called to this day *Santo Spiritu in Sassia*. It was removed eventually to another site, the Church of Holy Trinity, which, later, when our great martyr shed his blood in defence of the Church's liberties, received his name and became known as the Church of St. Thomas of Canterbury. The second reason was of a theological nature, and rested on the office appropriated to the Holy Ghost, the third Person of the Blessed Trinity, whereby He is the illuminator, the sanctifier, the perfector of mankind; and thus especially the guide of that steady stream of trained apostles and evangelists which was to issue from the chapel's hallowed walls. It is sad to think that its founder's high purpose was to be fulfilled for less than a decade from the utterance of his burning words of faith, spoken under the emotion of a mighty task achieved.

The style of the chapel is Perpendicular; in plan it is a parallelogram 112 ft. long by 25 ft. broad; the height is 35 ft. It consisted originally of chapel, ante-chapel, organ chamber separated from the choir by a handsome stone screen, and double

sacristies connecting the chapel with the cloisters. It is lighted by a range of three-light clerestory windows and a large seven-light window of three storeys at what is now the rubrical east end. Actually, of course, the main axis lies north and south.

Intermediate with the side windows are beautifully carved stone corbels, from which spring the roof principals, dividing the ceiling into bays, which again are sub-divided into panels by longitudinal and transverse moulded ribs. Laterally the principals are connected by arches of wood enclosing and taking the line of the window heads, the spandrels of these arches being carved with sacred and other monograms; they support a very rich and bold cornice. The ceiling of the ante-chapel is similarly treated, only the panelling is continuous and a beautiful line of carved brattishing is added to the cornice, while the side arches are omitted. This portion of the chapel is lighted by coupled two-light windows of two storeys with traceried heads. A rich and effectively moulded arch, rising from compound piers with elegantly carved caps, divides the ante-chapel from the choir. At the label terminals are figures of SS. Peter and Edward, the patrons of Westminster.

It should be premised that since the seminary came into the possession of its present owners, the chapel has been completely rearranged; what *was* the ante-chapel is now the sanctuary, and its original entrance from the corridor is blocked up; across the present "west" end has been thrown a screen and organ gallery, with the oaken stalls for the religious occupying the floor space on either side and along the screen, which has an opening in the centre to serve as a community entrance. The present general entrance to the chapel was originally the sacristy doorway, the two sacristies having been thrown into the corridor and the new ones constructed beyond it.

The corridor leading to the chapel is extremely picturesque, with its long lines of beautiful mullioned vaulted windows and ribbed ceiling springing from a moulded cornice. In external effect, observes a writer in the *Tablet* on the occasion of the

opening, the chapel is a great addition to the group of seminary buildings: "the sacristies abutting on to the chapel, the high clerestory, the bold projecting mullions and massive gable end next the street form a very picturesque and characteristic group which, making allowance for its newness, resembles some of the college chapels in Oxford and Cambridge."

It must be added, as regards the chapel's present condition, that the little chamber thrown out on the "north" side and enclosed with an exquisite stone screen designed to carry the organ, has been converted into a Lady Chapel, its stone altar and wooden reredos being the work of Mr. Percy Lamb. None of the other fittings now in the chapel were designed by Bentley; and the eye shrinks, as from a blow, from the frightful stained glass, in conventional arabesque patterns, with which the refined tracery of the great window of the chancel has been desecrated. Externally, the appearance of the chapel wing has been altered by the erection against its lower wall of a row of reception "parlours."

The photograph of the courtyard (Plate LXXI) shows how its fourth side is formed by the low cloister, above whose roof may be discerned the two beautiful stone oriels of the north wing. An effective feature, seen from the street but impossible to reproduce photographically, is the perspective of the two ranges of plain yet admirably proportioned brick chimney shafts upstanding from the inner faces of the east and west wings. The commonplace elementary schools on the left of the courtyard may for the moment be consigned to oblivion by the simple expedient of turning one's back on them while appreciating at leisure the charming grouping confronting the spectator in the main building.

Passing through the cloister entrance and out at the other side into the inner quadrangle (Plate LXXII), one comes to savour at closer quarters its atmosphere of ancient peace. The creepers, the trees, the grass, have grown apace, indeed the first now unduly shroud the cloister fenestration; but clear, though mellowed by time and London atmosphere, stand out upon the

twin oriels of the north wing the sculptured arms of the pontiff Pius IX and the Cardinal, Henry Edward Manning, in whose days the work was accomplished. The dedication on the foundation stone will be found in the wall of the north wing on the garden side; it reads with a fine sonorous dignity and simplicity:

SEMINARII HUJUS LAPIS PRIMARIUS
IN HONOREM S. THOMÆ CANTUARIENSIS
ARCHIEPISCOPI ET MARTYRIS
IMMUNITATUM UNIVERSALIS ECCLESIÆ
NEC NON CLERI IN ANGLIA PRÆCIPUE PATRONI
IN FESTO TRANSLATIONIS GLORIOSI MARTYRIS ANNO MDCCCLXXVI
PIO P.P. IX BEATÆ MEMORIÆ REGNANTE
AB HENRICO EDUARDO
TITULO S.S. ANDREÆ ET GREGORII R.E. PRESB. CARDINALI
ARCHIEPISCOPO WESTMONASTERIENSI
POSITUS EST
ARCHITECTO JOANNE BENTLEY
OPIFICE JOANNE BIRD
ADSPIRANTE DEO FLOREAT IN ÆVUM

Three Cornish choughs, the arms of the patron saint, St. Thomas of Canterbury, may be observed sculptured above the north or garden entrance. The newer building, which now adjoins the north wing at its western end, was added (since Bentley's death) by Mr. J. A. Marshall: it is used for the purposes of a secondary day school, and comprises cloak-rooms, work-rooms, and refectory, connected with the main building by the rooms over the archway entrance (Plate LXXIV).

Besides the chapel, the main features of the interior are, of course, the beautiful cloisters and the great common rooms, refectory, library, etc., on the garden side. The refectory, superb in its proportions, is 55 ft. long by 23 ft. 8 in. wide, a fine apartment to whose dignity the panelling, the massive ceiling beams,

PLATE LXXIV.—HAMMERSMITH SEMINARY: GARDEN ENTRANCE.

(Photo, Cyril Ellis.)

PLATE LXXV.—HAMMERSMITH SEMINARY: REFECTORY.

(*Photo, Cyril Ellis.*)

the wide stone fireplace, the noble windows affording a view of the shady garden, and the deep window bay at the further end one and all contribute. On the panelling to the left of the chimney-piece is appropriately carved the reminder: "Non in solo pane vivit homo" (Plate LXXV).

The numerous small students' rooms on the first floor look on to the quadrangle, the corridor being on the outer side of each wing. The second-floor rooms are larger, and are now used for secondary school purposes, for soon after the death of Cardinal Manning the building ceased to be the diocesan seminary, and was purchased, as though Providence had willed the site to continue in conventual usage, by the nuns of the Sacred Heart Order in 1893 for £37,000, the original estimated cost of the whole building. The actual cost was, we believe, something over £38,500.

St. John's Preparatory School, Beaumont.—In another place (p. 470) has briefly been noted the genesis of the educational institution at Old Windsor, parent of this junior school, which is set in the midst of historic spots whose names will live for ever in our country's history. The old school buildings of Beaumont, dating in part from the eighteenth century, which at first housed both senior and junior schools, had by 1883 become wholly inadequate for the numbers seeking admission. Primarily in contemplation was the entire rebuilding of the college at a cost of £150,000; at least, this version of the scheme was communicated to Bentley by his friend Professor Barff (Professor of Chemistry at Beaumont) in an interview on May 1st, when it was arranged that the architect should accompany him to the school a day or two later to discuss the matter and take instructions from the rector, Father Cassidy. On this occasion it was decided to erect a new building for the junior or preparatory school, the site whereof, at some distance from the old house, was selected on high and healthy ground on the Surrey side of the estate.

Bentley seems to have been occupied on the drawings for a considerable time; but by 1887 operations were well in hand and

the school was completed for the opening which took place on Tuesday, September 25th, 1888. Two hundred guests were entertained at luncheon by the rector, Father O'Hare, and subsequently the Bishop of Southwark blessed and declared open the new building. We learn that Bentley, who was present, was overwhelmed on all sides with congratulations on the result of his labours. From an account of the opening in the *Tablet* of that week are culled the following remarks :

The school " stands on an eminence near the boundary of ' Priest's Hill,' and is therefore on the Surrey side of the county ditch which runs between the college and the school. The view from the windows of the school is perhaps one of the finest in England, and extends as far as the eye can reach over the well-wooded plains of Berkshire ; in the distance rise the walls of Windsor Castle, flanked by the spires and antique towers of Eton, while the historic field of Runnymede and a distant view of the Thames form a picturesque foreground.

" The style of architecture selected is English Renaissance of the seventeenth century, or perhaps more correctly speaking, a continuation of the mode prevalent at that period. An earlier style has been selected for the chapel, which has the effect of emphasizing its religious aspect by contrast with the rest of the building. The materials employed are red bricks and tiles from the immediate neighbourhood and Monk Park stone. Special attention has been devoted to the baths, heating, drainage, and ventilation, for which purposes the latest improvements in sanitary science have been adopted. The plan of the building is quadrangular. From the west side of the principal façade extends the infirmary, and from the east side the chapel on the ground floor ; the outer faces are spanned by an elliptical arch surmounted by a balustrade, and flanked by flat pilasters gracefully carved on the face. The arched recess between the projecting bays forms a covered front, where the principal doorway opens into a large entrance hall. A tall quaint dormer overlooks the entrance, and behind it rises the roof, on which rests a cupola containing a hand-

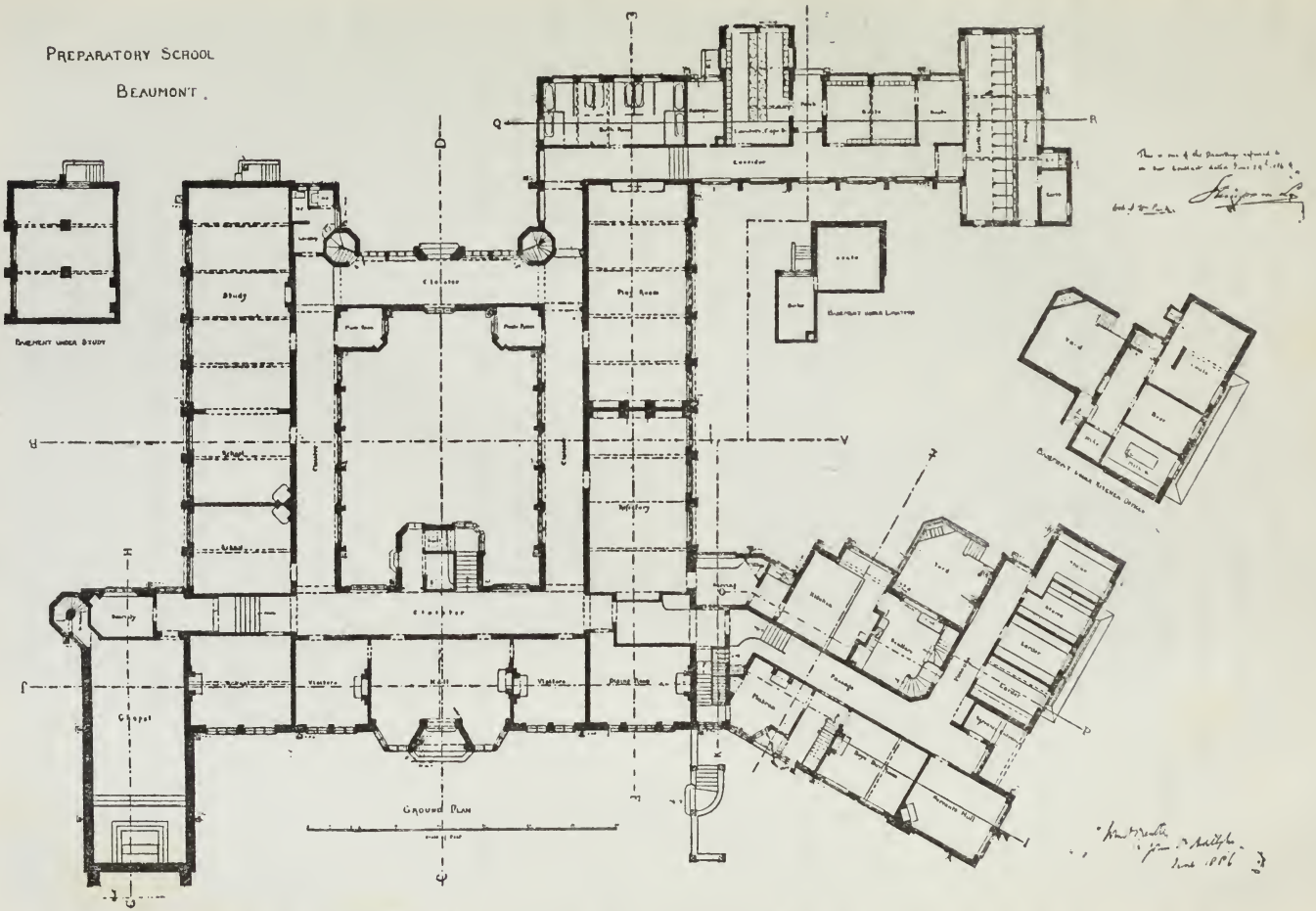


FIG. 47.—ST. JOHN'S SCHOOL, BEAUMONT: GROUND PLAN.

some clock. The infirmary wing is so constructed that it can be completely isolated from the rest of the school, and is provided with a separate entrance. The building is throughout lighted with electricity, designed by Mr. J. N. Shoolbred, and comprising the most modern improvements."

The authors of the *History of Beaumont*[1] have also words of unstinted praise for the beauty of the junior school: "Both without and within it bears the stamp of Bentley's genius, for apart from the general charm of a graceful pile of buildings, everywhere surprises lie in wait for him who has eyes to see. Such are the two quaintly-coped gables on the infirmary wing, with the corbelled chimney-stack—a mere funnel that has become a thing of exquisite beauty—rising above them and bearing its carved panel representing St. Roch's dog carrying his loaf of bread: or the carving on the flat pilasters by the front door, with the medallion busts of St. Stanislaus and St. Aloysius, and the sacred badge of the Society of Jesus, carved on the keystone of the elliptical arch; or the tall, quaint dormer, behind which rises the cupola of many sides that is the clock tower. Inside the hall there are the bold chimney-piece, the doors with their curious entablatures, the marble mosaic floor, the stained glass of the oriel windows—everywhere the enduring expression of high and delicate thought."

In neither of the above brief accounts is mention made of the terrace garden, laid out in broad grassy sweeps surrounding a gravelled drive, which forms so attractive an introduction to the front of the building; it is enclosed, as may be seen in the photograph, by a balustrade of brick and stone, whence by flights of stone steps to right and left, descending to the lower terrace and its central flight, is achieved the descent of the steep embankment to the low-lying fields intervening between St. John's and the senior school. With the aid of the perspective view and the plan the general disposition of the building will be clearly appreciated, while various details of beauty and interest both within and without are illustrated by photographic plates (figs. 47 and 48, and Plate LXXVII).

[1] Published by J. Griffin, Manresa Press, Roehampton.

PLATE LXXVI.—S. JOHN'S SCHOOL, BEAUMONT: ENTRANCE HALL.

PLATE LXXVII.—S. JOHN'S SCHOOL, BEAUMONT: MAIN ENTRANCE AND TERRACE.

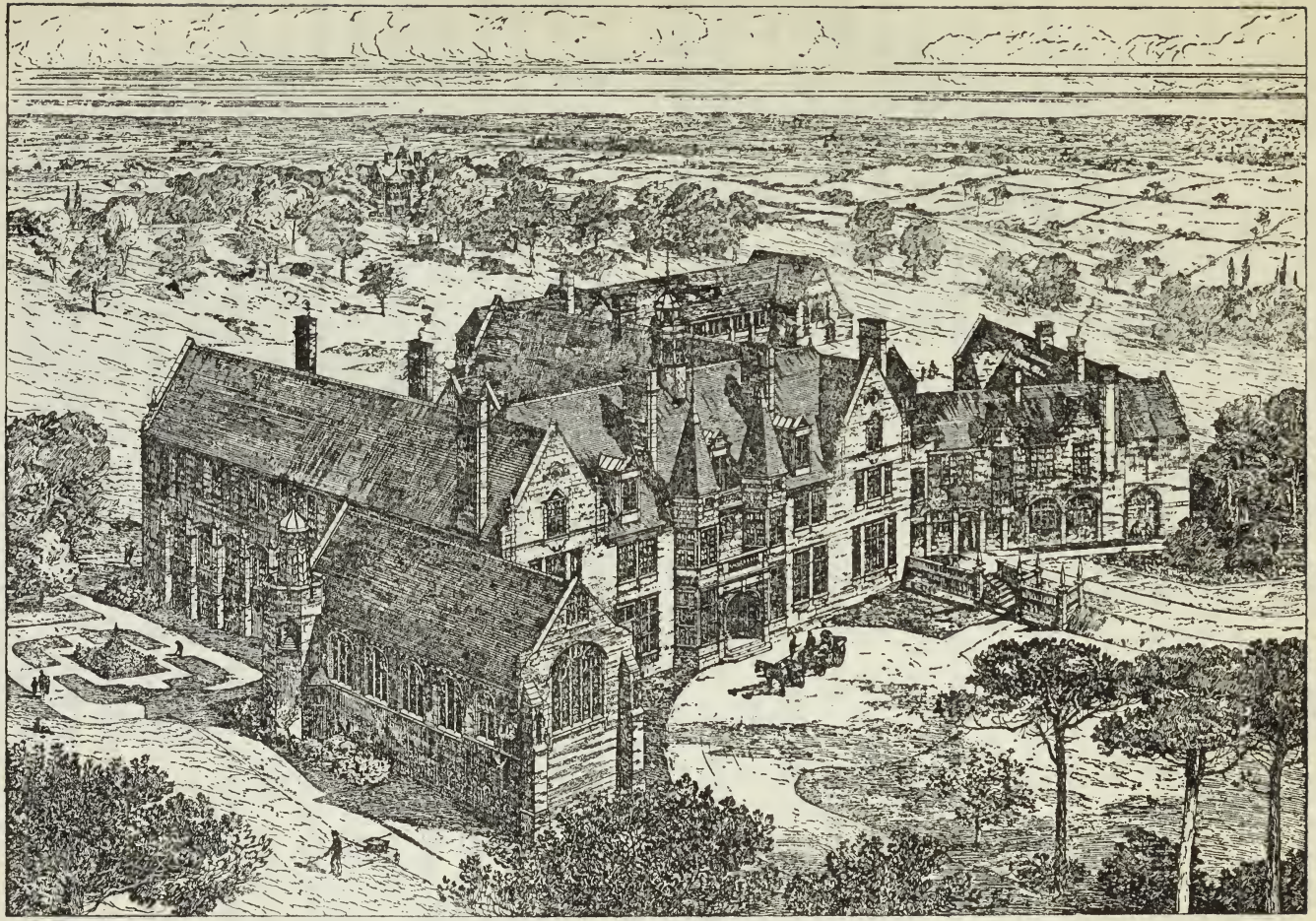


FIG. 48.—ST. JOHN'S SCHOOL, BEAUMONT: GENERAL PERSPECTIVE VIEW, WITH CHAPEL WING IN THE FOREGROUND.

It will be observed that the ground-floor rooms of the central portion are designed for the reception and entertainment of guests; the doors on either side of the elegant entrance hall open respectively into drawing and dining rooms, both with wainscoted dados and fine details to ornament chimney-pieces, doors, and windows. The woodwork throughout the house is painted, generally in Bentley's favourite tone of dark greenish-blue; the plaster-work above being as a rule white. The paint chosen for the hall is in another of his favourite tints, well known to those familiar with his colour schemes, namely a mellow Venetian red. The stained glass in the upper lights of the great bow windows of the entrance displays, within enwreathed medallions, heads of the twelve most prominent among the many staunch Englishmen who suffered death for their faith and principles in the sixteenth and seventeenth centuries. The arabesque design, executed mostly in grisaille, and the ornamental leading of the quarries in the lower lights are both extremely graceful (Plate LXXV).

The charming bow-windowed turret rooms above the hall are used as sitting-rooms for priests and masters. In the east and west wings are contained the school buildings proper, play-room, refectory, study place, class-rooms, and dormitories, spacious, light and airy chambers with details as attractive and harmonious as those in the reception rooms, though necessarily characterized by greater simplicity. In the play-room, for example, the wainscoted deep blue dado, the broad and rather low arched recesses on either side of the fireplace, the high moulded chimney-piece of beautiful form, with its blue and white painted tiles, the tables of fumed wax-polished oak, designed by the architect especially for this purpose, the polished wood block floor, are seen in a wholesome flood of sunlight poured through the four great windows, which are slightly recessed between the buttresses. One can scarcely conceive a pleasanter apartment for children to play in, when they cannot be out of doors.

In the refectory one notes again some of the furniture specially

designed for the school equipment by Bentley; the oak tables, octagonal and oblong in form, with simply turned pillar legs, are models of strength and simplicity; the stretchers in the former case are X shaped; in the latter a longitudinal central bar is united to the transverse end bars. Furniture, silver and china ware, indeed practically all the original furnishings of the school, were Bentley's personal choice, selected or designed with the same regard to harmony and fitness.

The wainscot dados are in certain cases constructed in a simple and unusual fashion productive of excellent effect; the narrow vertical closely mortised planks being alternately slightly concave and convex on surface, which gives to the coloured paint wherewith they are clothed a finely modulated tonality. The dormitories are fitted with panelled cubicles, painted white; their floors are of polished wood blocks, while light and ventilation are abundantly supplied by rows of windows set high on either side, and three tall windows at the end of the room. The ceiling being slightly vaulted, enhances the sense of airy spaciousness.

The chapel, designed in the Perpendicular style, consists of nave and chancel, beneath an uninterrupted vaulted roof, coffered (as may be seen in the illustration, Plate LXXVIII), and springing from a broad and finely moulded and carved oaken cornice. The gallery for organ and choir is projected at the west end, above a row of wainscoted and carved stalls for the resident priests and masters. The sanctuary is lighted by a great east window of five and by side windows of two lights; while the nave has three triple-light windows on the right side and two on the left. The chapel is entered from the cloister. The photograph of the interior, supplemented by those giving details of the carved oaken stalls, conveys some idea of the quiet charm of this lovely chapel. To the tone of the fumed oak, which is warm and not too light, contrast has been obtained by painting the west gallery, also constructed in oak, a deep blue, a procedure which has aroused adverse comment, though personally we think Bentley's bold expedient of employing colour across this end is amply justified by the result.

The panelling of the sanctuary, completed after the architect's death by his son, includes the two canopied niches right and left of the altar. The two others to be observed right and left in the foreground just by the sanctuary steps were not designed by Bentley but were obtained from Beyaert of Bruges, who also provided the four wooden statues.

The altar, built of grey Derbyshire marble, was the joint gift of Father Ignatius O'Gorman, Mr. Paul Cullen, and Mr. and Mrs. Rendel; its frontal, very original in design, is constructed with a five-fold arcading, whose outward curving shafting produces a fan-like effect. The panels are filled with slightly concave slabs of cipollino, a clear pale green marble of excellent figure. The painted reredos is in the form of a triptych in a gilt frame very richly carved and burnished, whose central subject is the Crucifixion.

The delicate silver lamp which hangs before the altar, also made from Bentley's designs, was presented by the Beaumont Union. Of the stained glass in the sanctuary, given by Mrs. Dalgleish-Bellasis, and the rich and beautiful tabernacle, mention is made elsewhere (Chapters XXI and XXII) and therefore repetition may be avoided by referring the reader to those headings.

The cloister surrounding the quadrangle has recently—and may one venture to say unhappily ?—received an extension in the shape of a Lady Chapel, or shrine rather, in Italian classical style from designs made by one of the brothers of the Society in 1910.

Redemptorist Monastery, Clapham.—After forty years or so of inadequate and makeshift community accommodation in the two somewhat dilapidated Georgian houses adjoining the church of St. Mary at Clapham, the Redemptorists resolved to sell the end portion of their garden, and to apply the money thus obtained to the erection of a new monastic building. Towards the close of 1891, Bentley had the sketch plans ready for inspection; the amended drawings of the three wings composing the design appear to have been finished by the early spring of the ensuing year. The

PLATE LXXVIII.—S. JOHN'S SCHOOL, BEAUMONT: THE CHAPEL.

PLATE LXXIX.—S. JOHN'S SCHOOL, BEAUMONT: DETAILS OF OAKEN STALLS IN THE CHAPEL.

completed building was blessed and opened by Cardinal Vaughan in January 1893, an occasion on which the community entertained to tea all their parishioners, both men and women, and gave to the latter an unique opportunity of inspecting the new house, and of disproving, were they so minded, certain lurid tales of subterranean dungeons existent even in that year of grace in the imagination of local nonconformity. The last guest departed, the "enclosure" was put upon the inner portal, and since that day no woman's foot has ever penetrated beyond the parlours outside it.

By the sale of the major part of their land, the Redemptorists had raised funds sufficient to meet half the estimated cost of the new monastery, or, inclusive of the church extension and reparation then in hand, enough to defray a third of the total cost. The balance of the monastic building account was defrayed from the resources of the order; while the congregation, by means of entertainments, donations, and subscriptions spread over several years, met the cost of that part of the work whereby its members chiefly were benefited.

Although a good-sized piece of ground remained available for building, it was bound to be somewhat awkwardly affected by the encroachment of the church's new lateral extension.[1] The erection of a monastic building of the size required in one block would have involved the sacrifice of most of the remainder of the garden, thereby depriving the community of a treasured opportunity for air and exercise. Bentley being desirous to minimize their sacrifice as far as might be, planned to arrange his building in three wings, and by utilizing the unbroken frontage on the left or north boundary of the site for a long and narrow block devoted to the guest rooms and domestic offices, he thereby effected an economy of space, and provided a solid screen to the purely community portion of the building. The left wing, therefore, with one end facing Park Road, is built flush with the pavement along the small side street known as St. Alphonsus Road, and has a side

[1] See p. 456.

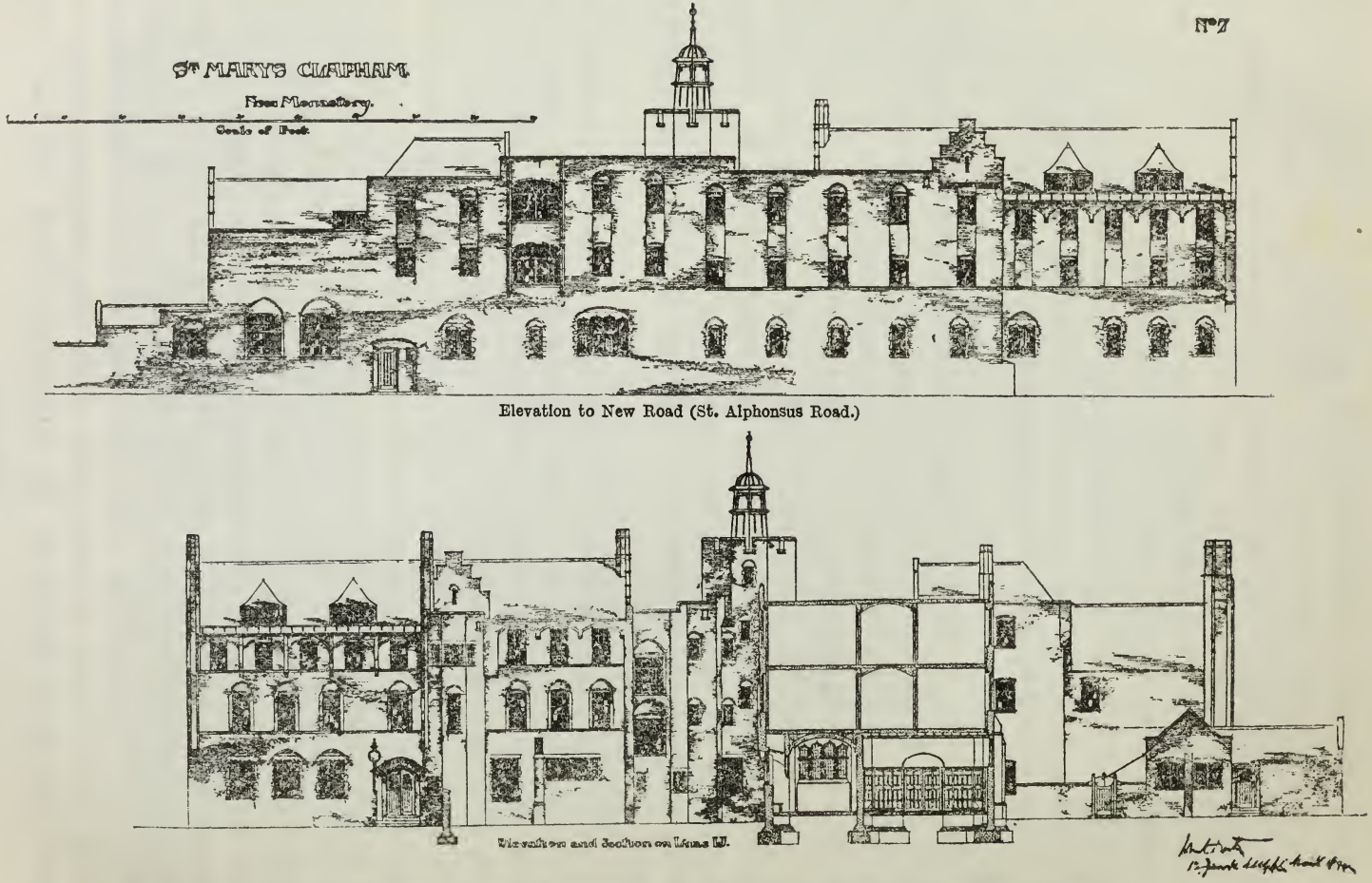


FIG. 49.—REDEMPTORIST MONASTERY, ST. MARY'S, CLAPHAM: MAIN ELEVATIONS.

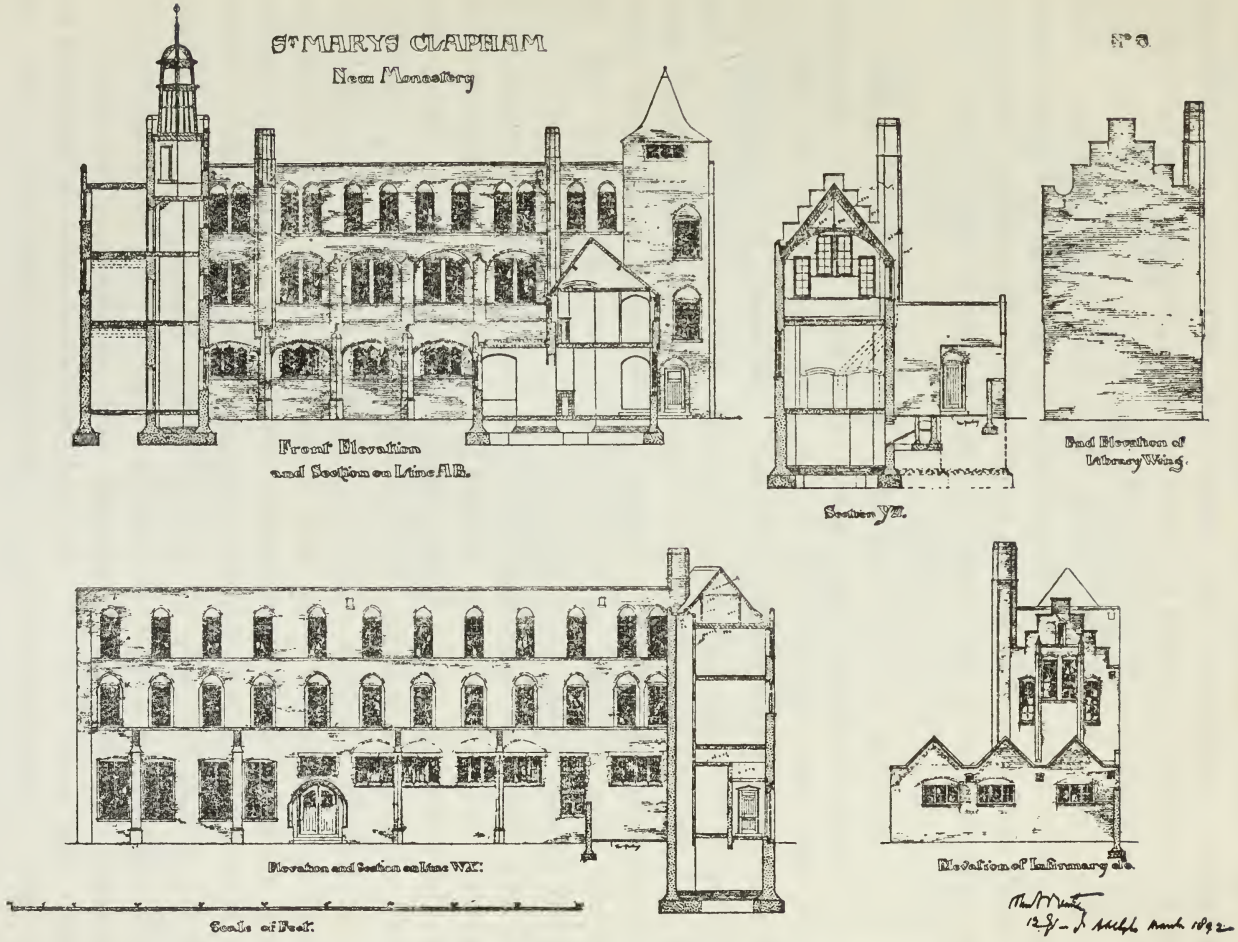


FIG. 50.—REDEMPTORIST MONASTERY, ST MARY'S, CLAPHAM; ELEVATIONS AND SECTIONS.

or tradesmen's entrance towards the further end of the block. On its church frontage this wing is united to the new north transept by means of a low stone wall, with a doorway through which entrance is gained to the central quadrangle, the four sides of which are formed by the buildings of the left wing, the community wing, the library wing, and the north transept. The community wing is therefore parallel to the north transept, and its main rooms face the garden at the back. The church, sacristies, and private oratory are united to the monastic pile by the right or library wing (Plate LXXX).

The building is three-storeyed, the details being mainly of early fifteenth-century type, and the materials red brick, tiles, and stone, the last employed but sparingly for doorways and for window dressings on the ground floor. Stepped gables are terminal features of the long left wing, the roof of its central portion being flat and finished with asphalte to provide a quiet and retired spot for the priests to walk in. These stepped brick gables with their narrow stone copings, and the square open bell turret with its leaded cupola, rising from the flat roof, are pleasing features in a building whose obvious keynote is an enjoined and studied conventual simplicity; and indeed in spite of restrictions we quickly recognize, here, there, and everywhere, that which one never expects to miss in Bentley's work, namely, the powerfully individualistic touches conferring a stamp as unmistakable as though his signature were writ large for all the world to see on every morsel of brick or masonry or metal work. As the eye meets the curve over door or window opening, or the grasp falls on door handle or window hasp of wrought iron, whose nervous, delicate craftsmanship is withal absolutely fitted to its appointment, the unspoken question is answered with another—"Bentley's?—whose else could it be?" To say that he never condescended to the use of shop-made fittings, could they possibly be avoided, is but to assert the obvious.

The chief features visible from Park Road other than those indicated are the wide arch of the main entrance and the rows of

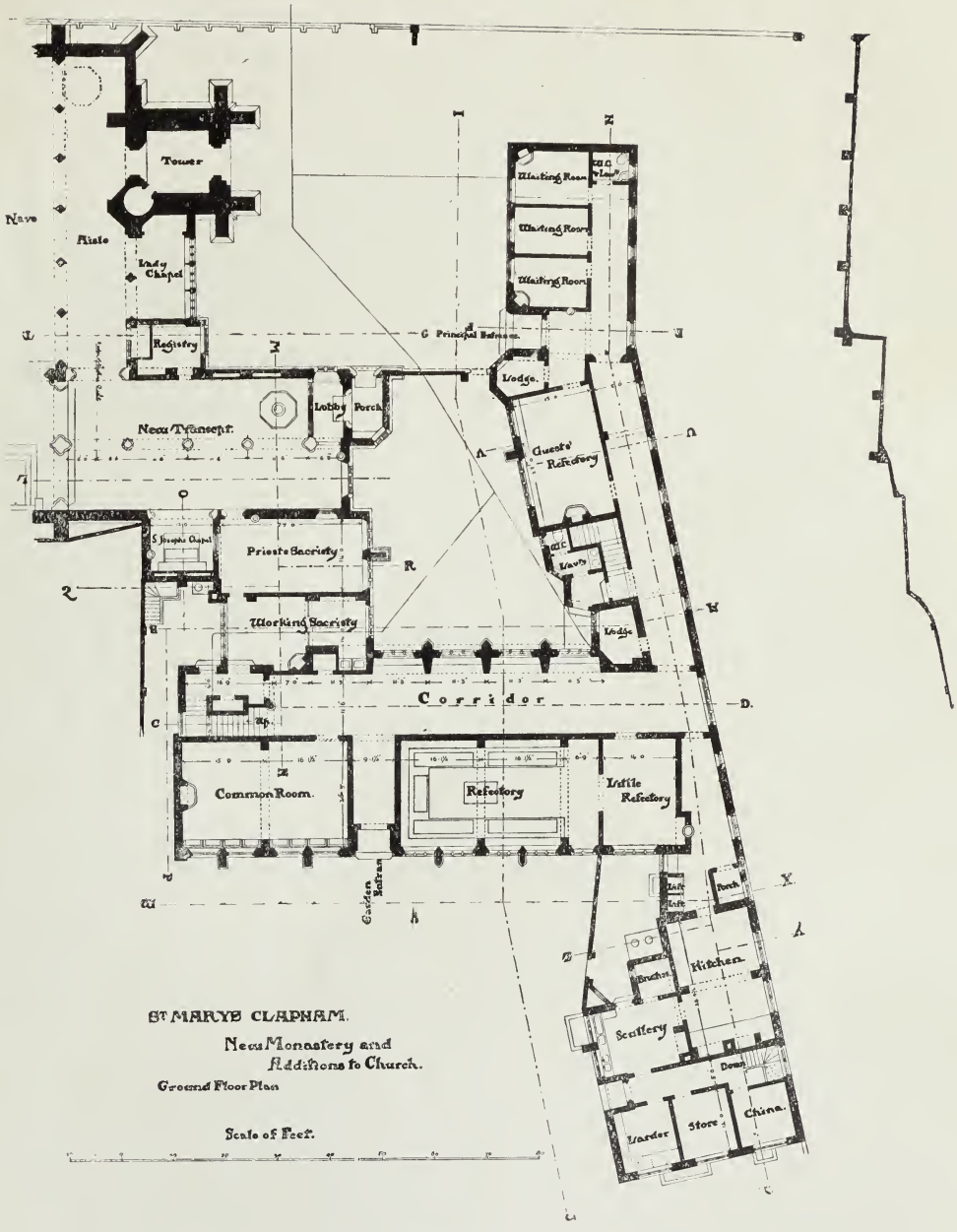


PLATE LXXX.—S. MARY'S REDEMPTORIST MONASTERY, CLAPHAM: PLAN.

windows; those on the ground floor consist of leaded casements with attractive wrought iron fitments; those of the upper storey are, in compliance with practical requirements, sash windows, with panes arranged in the pleasing proportion one associates with English early eighteenth-century houses. The main entrance porch in the left wing on its inner side has the door deeply set back within the wide arched recess, which affords protection to those awaiting admittance. On the wall to the left of, and just above, the porch is affixed a stone block, displaying the sculptured shield of arms of the Redemptorist Congregation (fig. 49).

Within the entrance hall or lobby, on the right is the Brother Porter's small sanctum and a yet smaller "parlour" equipped for use as a confessional for the infirm. The corridor runs on the street side for the whole length of this wing; to the left of the entrance there are the three parlours for callers, small rooms whose doors, according to rule, are provided with glazed upper panels. The corridor, interrupted on the right by the door of the monastery proper, the "enclosure," continues beyond it to its junction at right angles with that of the community wing, and yet further to the domestic regions and the side or tradesmen's entrance in St. Alphonsus Road. The rooms on the upper floors at the frontage end of the long wing are designed and reserved for the accommodation of visitors, whether lay or secular, who come to make retreats or to stay for other reasons at the monastery; a special suite is arranged for the bishop's use. The lay brothers' cells occupy the further portion of this wing, while the garden wing houses the clerical community, both as regards their common and private rooms. Particularly charming is the garden front of this wing, a view unfortunately entirely invisible to the man in the street.

The private oratory, built over the new sacristies which now adjoin the north transept, is lighted on the church side by means of the two large traceried windows which originally pierced the north wall of the chancel. Included with the old oratory fittings, likewise transferred, was the tabernacle Bentley had designed for

it in 1867 in the time of the Rev. Robert A. Coffin, that saintly man whose kindly interest and guidance had been so precious to the young convert, then struggling against the set-back to his professional advancement resultant from a change of religion. Few were better qualified by experience to understand his difficulties than Father Coffin, who had given up his pleasant Oxford living to enter the Catholic Church, taking this momentous step in 1845, and thus in submission preceding his intimate friend Manning by five years. The latter, in the early years of his priesthood in London, was a frequent visitor at St. Mary's, Clapham, where Father Coffin fulfilled the office of rector and afterwards of Provincial of the order, subsequently being raised to the episcopate as Bishop of Southwark. He it was, a very old and enfeebled pastor, who preached the sermon at the opening of Bentley's Lady Chapel at St. Mary's in 1884.

Among other members of the Redemptorist Congregation to whom the architect owed a special affection and held in grateful remembrance were Father John O'Connor, rector during the building of the above chapel; Father O'Laverty, in whose rectorate transept and monastery were erected; and Father John Bennett, who during so many years governed the English Province.

Elementary Schools and Orphanages.—Bentley's first commission in this category was the school in connection with St. Francis's Church, Notting Hill, built in 1861; a yellow brick building with a flat roof, intended to serve as a playground, which on account of site limitations could not be provided in the usual place. This, it will be remembered, was built nearly a decade before the reign of the London School Board began. In 1870 it was proposed to build a larger school in Walmer Road, near by; but the scheme, when nearly ripe, fell through on account, we believe, of some difficulties raised by the owner of the land regarding rights of light and way. At this period Bentley was busy in a less poverty-stricken corner of the metropolis, namely Ogle Street, Langham Place, W., converting a large warehouse into Catholic schools; to be housed under its roof were the girls, boys,

PLATE LXXXI.—CHURCH OF THE HOLY ROOD, WATFORD: LEFT HALF OF SIX-LIGHT WINDOW IN SOUTH TRANSEPT, ILLUSTRATING THE LIFE OF S. JOHN THE BAPTIST.

and infants of the elementary school and also a middle-class day school, in connection with the church of St. Charles Borromeo.

To St. Mary's Orphanage, Park House, Blackheath, Bentley made certain additions in 1871, notably a large basement schoolroom, with a refectory and dormitory above. It was proposed to erect an iron church, but, in lieu, Bentley suggested and designed a temporary church to be constructed in the grounds of brick and timber at a cost of only £600. The plan consisted of nave, aisles, and chancel; the roof was supported on wooden pillars and crowned by a tiny bell turret. Canon Todd wrote, *à propos* of the success of this unpretentious little building: "Every one is pleased with the plan of your temporary church—why cannot we build similar churches in poor neighbourhoods?"

In 1874 Bentley took instructions from Father Collingridge, of St. Edmund's College, Ware, for plans for a Catholic elementary school at Puckeridge, near Buntingford, Herts. The drawings show a single-storeyed gabled building, with two porches and a tiled bell turret. It comprises a single large schoolroom, provided with a platform at one end. The materials of this pretty little school-house are red brick and tiles, and the cost was £520.

The schools form an important part of the group of buildings associated with the church of the Holy Rood, Watford; and are picturesquely in harmony in style and material with the presbytery, while conforming to the stringent regulations of a modern educational authority. They were built in 1890.

In connection with Corpus Christi Church, Brixton Hill, a new elementary school building was designed and erected by Bentley shortly before his death. These, we have been told, have received high praise from the authorities, as being without exception the most beautiful schools in the London County Council area.

CHAPTER XXI

STAINED GLASS

Introductory—Two periods of Bentley's practice as a designer of stained glass—Process of development in design from thirteenth-century models—Mr. N. H. J. Westlake's collaboration in the first period—Mr. Brewer's appreciation of a typical window of the second period—*First Period:* Glass in London churches: (1) Christ Church, Streatham; (2) Our Lady's, Grove Road; (3) St. Francis, Notting Hill; (4) St. Mary of the Angels, Bayswater; (5) St. Mary's, Cadogan Street; (6) Convent of Sisters of Charity, Carlisle Place, S.W.—Glass in Provincial Churches: St. John the Baptist, Leeds; Catholic Church, Wath-upon-Dearne, Yorks; (9) St. Mary's, Osgathorpe; (10) Parish Church, Pickhill, Yorks; (11) All Hallows' Church, Harthill; (12) St. John and St. Francis, Richmond, Yorks; (13) St. Marie's, Sheffield; (14) Catholic Cemetery Chapel, Sheffield; (15) St. Helen's, Treeton, Yorks; (16) Parish Church, Wensley; (17) St. Catherine's, West Drayton; (18) St. Mary the Virgin, Collaton; (19) Convent of Perpetual Adoration, Taunton; (20) Parish Church, Barrington; (21) Parish Church, North Moreton; (22) St. Peter's, Drayton, Berks; (23) Winterbourn Down, Bristol; (24) St. James's, Langton-Budville, Somerset; (25) Parish Church, Chilton, near Newbury; (26) Parish Church, East Garston, Berks; (27) St. Paul's, Addlestone; (28) Battlesden Parish Church; (29) Various Domestic examples. *Second Period:* (1) St. Marys', Clapham; (2) St. Mary of the Angels, Bayswater; (3) St. Botolph's, Aldgate; (4) Corpus Christi, Brixton; (5) St. James's, Spanish Place; (6) St. Michael and All Angels', Blewbury; (7) St. Michael's, Shepton Beauchamp; (8) Holy Rood, Watford; (9) St. John's Chapel, Beaumont; (10) St. Peter's, Doncaster; (11) All Saints', Northallerton; (12) Wills Memorial, Carlisle; (13) St. Patrick's Cathedral, Ballarat, Australia.

BENTLEY'S forty years' practice in the art of stained glass design divides itself almost equally into two very distinctly differentiated periods. During the first his work in this craft was executed in a collaboration, more or less close, with Mr. N. H. J. Westlake and the firm of glass painters of which he is a member. In the second (that is, after 1883 or thereabouts) Bentley adopted other measures to ensure that the rendering of his designs should be as expressive as might be possible of his own ideals of the perfection of the glass painter's art. To this end, the cartoonist, the glass cutter and the painter were persons without any tie of

commercial interest, working directly for him and possibly indeed unknown to each other. Thereby Bentley was able to exercise a very autocratic control over the various processes and to train those who worked for him in a way that would have been impossible had they been in the employ of some firm, and therefore not individually responsible to himself.

For a brief space subsequently to 1883, we believe that the late Mr. John Stacey drew some cartoons for him, Savelle and Young being employed as glass painters. In 1887 Bentley discovered a first-rate cartoonist in the person of Mr. George Daniels, who thenceforward produced most if not all of his cartoons for stained glass, opus sectile, and decorative painting ; he likewise had the good fortune to find, about the same period, a glass painter of exceptional ability, the late Mr. John Sears. Mr. George Daniels prepared the cartoons from Bentley's designs, which at first were small coloured drawings, and finally, we believe, became merely the roughest of pencil sketches, with marginal notes of colour and ornament, quite intelligible to and sufficient for one so familiar with the architect's methods. Bentley would correct or alter the preliminary sketches, and finally choose the glass with infinite care, exercising the closest supervision over the processes of painting and staining.

The writer, on one occasion questioning Mr. N. H. J. Westlake to discover how it came about that the early stained glass he and Bentley produced in collaboration was based with such whole-souled fidelity on primitive models, drew from him the following characteristic expression of opinion, in which is conveyed the truth that fashions change and with them even so individual an architect as Bentley:

" Your question about our work at Streatham involves a lot of answer to account for the very ' mosaic-y ' look of it. Your father was with Clutton for a long time, and was ingrained with early ideas when first I met him. I, on the contrary, was ' nuts ' on the Italian *quattro centi* as painters—see the first work we did together, St. John and our Lady's Communion at St. Francis's

(p. 373). Your father put in the diapered background to give it an earlier *taste*. The little history of change may be thus. I met the late Theodore Phyffers at Burges's rooms one afternoon about 1860 or so, and in course of conversation a clever young person at Clutton's was mentioned—*entre nous*, Burges did not like your father and sniffed. Phyffers said, 'I will ask him to meet you at my house.' This was done. Phyffers was doing the group of St. Augustine for St. Augustine's College, Canterbury, from Burges's sketch. Phyffers had been brought by Pugin from Antwerp to do figures for the Houses of Parliament, and even his style was a little too early for your father, who got him, however, to do some of his earlier work : see the altar frontal at St. Mary's, Chelsea. You will see how he was fascinated by the early 'rage.' [1] After practising some years, he seemed to me to leave Cluttonism and early French for Bodleyism, which at one time he greatly admired, and he fell into a species of decorated work—*e.g.* Kensal—St. Mary's, Chelsea—Hammersmith, etc., etc., and glass likewise. . . . Then little by little his affection for the fifteenth century grew, as it was growing all around us. For we see fashion in art has supplanted a consistent and well-developed style."

In another letter Mr. Westlake wrote : "You are on very delicate ground in '64 and on, for at that time *work* and *art* were very bad, and your father nothing much more than a student of glass. . . . We were young." Anyway, that they were both on true and right lines as glass designer and painter is borne out by an unintentionally naïve little admission in a parish magazine (Christ Church, Streatham) published in 1864. Eight stained glass windows, painted by Messrs. O'Connor, had just been placed in the aisles of this church by a family belonging to the congregation, while the south gallery had received four windows from another member, Mr. John Montefiore, which were carried out by Bentley and Westlake. The vicar's appreciation is worded as follows (the italics are ours) : "Both series of windows are splendid specimens

[1] Bentley's friend Willement's production of thirteenth-century glass at that time must doubtless be counted a factor in the former's predilection.

of the art, though in different styles:—those of the Messrs. O'Connor being more *elaborately finished as pictures*, while Mr. Bentley's and Mr. Westlake's are more severe and transparent, transmitting little, if any, less light than the common glass windows which they have replaced."

In most of their early commissions the work was allocated thus: the sketches were Bentley's, the figure cartoons were prepared by Westlake, and Bentley again was responsible for the full-size drawings of the ornament. In a few of the examples quoted later the commission was given to Westlake himself, who invited Bentley's collaboration; though in the majority, the reverse was the case. Together they exhibited a stained glass window at the Paris Exhibition of 1867; it gained a silver medal, ultimately fated to be stolen from Mr. Westlake by burglars.

The end of their long collaboration came in the early 'eighties (we believe about 1883), when a serious professional disagreement resulted in the death of friendship and the unhappy termination of all communication between the two men.

We have classified and described in this chapter under the general headings "First Period, 1863–83" and "Second Period, 1883–1902" all the stained glass mentioned in Bentley's diaries and account books of which it has been possible to secure particulars; prefacing the account with the following description and appreciation of a remarkable window of the artist's second period, which is so excellent and so just an interpretation of his canons of design and technique in this medium that one cannot do better than reproduce it in its entirety. It was written in January 1889, by the late Mr. H. W. Brewer, draughtsman and critic.

"A remarkably beautiful stained-glass window has just been placed at the east end of the new chapel of St. Charles, attached to the church of St. Mary of the Angels, Bayswater. The window is divided by mullions into five lights, its head being filled by late Curvilinear Decorated tracery. The upper portions of the five lights are filled by figures representing St. Augustine of England, St. Ambrose, St. Thomas of Canterbury, St. Gregory the Great,

and in the centre light St. Charles. There are no canopies over the figures, the space being filled with a foliated pattern forming a background. Each figure, however, stands upon a lofty pedestal adorned with minute canopied work and pinnacled buttresses. The general effect of this window is very similar to the magnificent fifteenth-century glass of York and Winchester Cathedrals. The object of the designer has been rather to give an idea of subdued and quiet brilliancy than to create an object which by crude variations of colour should at once arrest the attention of the beholder.

" Those who know Cologne Cathedral must have noticed the difference which exists between the modern windows given by the late King of Bavaria and those in the opposite aisle of the nave, painted by Aldegrever in the sixteenth century. The former, though no doubt excellent in drawing, yet, by their violent contrasts of colour, dark background, and attempts to give an effect of solidity and relief, call off the attention from the architectural lines of the building, and deprive them of the repose which is so essential to all good architecture ; whereas the ancient windows give an effect of subdued and quiet brilliancy that adds to the harmony and solemnity of the great church. The old windows do not ' scream out ' at the beholder for admiration, but by the quietness of their beauty compel his attention, and perfectly harmonise with the noble proportions and grand lines of their architectural surroundings.

" There are two points in which most modern glass is defective, the treatment, namely, of the white portions of the windows and the ' leading.' Modern glass-painters take little care with regard to the first of these important points, and generally succeed in getting a dull, opaque quality like ground glass ; and with respect to the ' leading ' their whole object seems to be to conceal the process as much as possible by carrying it through the darkest portions of the drapery, and making it follow the outlines of the figures. In the outline of St. Charles's Chapel, however, the white glass is made, either by contrast or by some peculiar quality of

the glass itself, to assume that excellent silvery hue which can be observed in Aldegrever's window at Cologne, or in the beautiful English work at Winchester. The lead, instead of being concealed, takes its own lines independently of the drawing, and being carried boldly across the lighter parts of the glass, adds greatly to the brilliancy."

First Period

Stained glass executed by Bentley in conjunction with the glass-painting firm of Lavers, Barraud & Westlake, in London churches between 1863 *and* 1883.

(1) In Christ Church, Streatham, a Lombardesque structure by Wilde dating from 1844, we find what is, we believe, Bentley's earliest essay, in collaboration with Mr. Nat Westlake, in the art of stained glass design, unless, perhaps, a window in Cranford Church preceded it. The technique, in accordance with the period and style of the church, is mosaic-like in treatment and sparing in the employment of white glass, producing a rich jewel-like effect. It is interesting to compare here the glass of 1863 with a window of the same series put in by Bentley over twenty years later (1885). The stained glass in question fills all the twenty-eight windows at the gallery level, namely thirteen in each side wall, and two east windows, north and south of the apse. Of the four erected on the south side in 1863 by Mr. John Montefiore, the subjects are characters connected with the Presentation in the Temple, viz. Joseph, Mary, Simeon holding the Infant Christ, and Anna.

Subsequently, on the offer of further windows, the rector was advised to draw up for future adherence a definite scheme of subjects. The south gallery lights therefore were set apart for fourteen single figures and characters from the New Testament, with appropriate texts ; to the Old Testament the north gallery was similarly allotted, while the two eastern windows were to be

treated with small subjects from the Life of Christ, illustrative of the several seasons of the Church, arranged in the geometric panel fashion of the thirteenth-century glass painters; Christmas, Epiphany, and Good Friday being represented in the north window, Easter, Ascension Day, and Whitsuntide in the south.

It will be observed that there is divergence of treatment in the glass on either side; on the north, the backgrounds are white or yellow to compensate for deficiency of sunlight, while the details of canopies, borders, and bases are treated in a variety of conventionally foliated designs. The New Testament characters on the south side are contrasted with ruby and greyish-blue backgrounds, the varied canopies, columns, and bases representing architectural features of Byzantine or Lombardo-Gothic style. The Joshua window, seventh on the north side, was painted in 1873; the Naomi window in 1876; the Joseph window, 1882; the Hannah window, 1884 (Westlake had no part in these two last, for which Stacey probably prepared the cartoons).

(2) Our Lady's Church, Grove Road, St. John's Wood.—For the east window of three lancet lights, Bentley was invited to design stained glass by his friend the architect of this church, the late S. J. Nicholl, in 1868. The window is a memorial to Canon O'Neal. Each light is occupied by two subjects, with canopy work intervening; in the upper half of the centre one, which is higher and broader than those on either side, is represented the Crucifixion; below is St. John the Baptist bearing a banner and buckler with the device of the Lamb; he is surrounded in the borders by a series of oval medallions containing busts of the twelve apostles, with Christ the Master similarly placed in a quatrefoil at the top. In the side lights are depicted incidents of the Passion, the Agony in the Garden, and the Crowning with Thorns on the right; the Scourging and the Carrying of the Cross on the left.

(3) At the Church of St. Francis, Notting Hill, there is but little glass by Bentley; the two small baptistery single-light windows were put in in 1873; the subjects are St. John the Bap-

tist and St. Charles Borromeo, that of St. Augustine was done a year earlier.

(4) At St. Mary of the Angels, Bayswater, the history of experience and æsthetic progress as pictured in the glass from 1871 to 1893 is immensely interesting and instructive, but in accordance with the division imposed in this chapter we mention here only those painted in the first period, viz. (1) the typical thirteenth-century work in the four lancet windows of the north aisle, treated each with two subjects separated by geometric panels ; of these windows two, dedicated to St. Joseph, represent four events in the saint's life ; two are devoted to St. Stephen, Protomartyr, and all were executed between 1871–5. The Lady Chapel windows, a pair of two lights each, designed in 1874, show an amazingly sudden advance to a grisaille-like effect by the use of white glass in preponderance, treated with silver staining. This may be considered perhaps in the nature of an experimental attempt, for the painting has, unfortunately, through some technical defect in great part worn off. The subjects are figures under canopies, four Old Testament types of the Blessed Virgin, Eve, Ruth, Judith, and Esther, selected by Father Rawes, who insisted, "Whatever you do, put a sufficiency of clothing on Eve, or the people will always be scandalized when they look at the window." Bentley composed the quarrel between Truth and Modesty by enveloping Eve in the masses of her golden hair, and drawing the branches of the apple trees across her limbs.

The two single-light windows in the Chapel of the Relics were designed in 1875 ; they represent its two guardian saints, with appropriate emblems, St. Mary Magdalene and St. Helen. That of St. Anthony in the new south aisle dates from 1875 ; two more windows for this aisle were designed in 1880, besides the ornamental work in the window of St. Thomas (1877). An account of the late windows in this church (in the Holy Ghost and St. Charles's Chapels) will be found in the latter part of this chapter.

(5) At. St. Mary's, Cadogan Street, built by Bentley in 1879, were put in soon after its completion a three-light window with

tracery and subjects from the life of the saint, in St. Joseph's Chapel, and the five exceedingly tall and narrow lights of the east window which are treated in horizontal divisions, each with three subjects representing events in the life of our Lord and His Mother, separated by figures of scroll-bearing angels.

(6) The convent of the Sisters of Charity of St. Vincent de Paul, Carlisle Place, Westminster, possesses two windows for which the designs were prepared by Bentley at the request of his friend Mr. C. Hadfield in 1879.

Among stained glass windows in *Provincial* churches, mostly Anglican, of which we have been able to discover details, the following should be mentioned (it will be observed that several are in the architect's native county of Yorkshire).

(7) *Leeds* (1868).—A window in the church of St. John the Baptist, illustrating scenes in the life of the patron saint.

(8) *Wath-upon-Dearne, Yorks* (1872).—A pair of two-light windows with traceried heads in the Catholic church, of which Bentley's old friend Dean Locke was the priest. The design consists of angels bearing scrolls and shields painted with the instruments of the Passion.

(9) *Osgathorpe, Leicestershire* (1876).—A window in St. Mary's Parish Church, given by Mr. Horace Walker in memory of his parents. The order was given through the Hadfields, the glass to be "as good as skill and money could make it." Medallion portraits of Mr. Walker's father and mother appear above the inscription at the base.

(10) *Pickhill Church, near Thirsk* (1879).—Glass for three-light Early Decorated window and tracery in the north aisle, erected by Mr. R. W. Twigge in memory of his father, who had been vicar there for some thirty years or more. "The church," says Mr. Twigge, "had then been recently restored by Street, and was in need of stained glass. Bentley's design was much admired. In the central light is St. Anne teaching the B.V.M. to read, and in a compartment below the figures is the coat of arms of Twigge impaling Younghusband. The side lights contain respectively the figures

of St. William of York and St. Oswald, King of Northumbria, two patron saints of the family. St. Wilhem's alb is figured with his coat-of-arms—lozengy silver and gules. An inscription runs along the base—'In memoriam Gulielimi Twigge, huius ecclesiæ vicarius cuius animam propicietur Deus. Amen.' By a curious coincidence the face of St. William was said by the old people of the village to be an almost exact likeness of my father!"

(11) *Harthill.* All Hallows' Church (1876).—It was, we believe, through Mr. Hadfield that Bentley designed the glass for the west window of this church, with three lights and tracery, the subject, at the desire of the donor, being the Transfiguration.

(12) *Richmond, Yorkshire.* Church of St. John and St. Francis (1876).—The commission to design this two-light window in the aisle was given to Bentley through his friend T. J. Willson. Its subjects, painted in grisaille, are the Salutation, the Visitation, the Nativity, and the Presentation.

(13) *Sheffield.* St. Marie's Church (1880).—A two-light window, representing the Annunciation, given by Mr. H. Barnascone (1878). A three-light window with tracery in the baptistery (under tower) and a single-light one of St. Joseph, in memory of Charles and Constance Rimondi (1884).

(14) *Sheffield.* Catholic Cemetery, Rivilin Glen (1878).—Three lancet lights for the chapel, depicting the Resurrection; with our Lady and St. John. The commission was given through Messrs. Hadfield.

(15) *Treeton* (1866–78).—The ancient parish church of this village, situated in the Hallamshire district round Sheffield, underwent a large reparation between 1869 and 1892, the architects being the Hadfield firm. Bentley greatly loved and admired the structure, and spent many hours there, taking a slight share in the work in progress by designing the heraldic details for the panels of the alabaster pulpit. Certain stained glass windows were also designed by him in collaboration with Mr. Westlake, namely the east window of the chancel (subject, the Resurrection) and the three side windows of the chancel, each of two lights. The subjects

of these are: north, (1) Noli me Tangere and (2) St. Helen and St. Alban; south, the Annunciation. That over the west door of the nave, a three-light window, the subject being the Presentation, was put up in 1878, or perhaps a little later. The rest of the glass in the church is by Westlake alone.

(16) *Wensley* (1883).—Far north in the Yorkshire dales, in the parish church of Wensley, is a window erected by Mr. William Rowntree in memory of his parents, brothers, and other kinsfolk "who rest in the churchyard." The subject is the Good Shepherd.

(17) *West Drayton* (1875). St. Catherine's Church.—A two-light window in the baptistery, "In memory of the Rev. John Joseph Wren, D.D., who died March 5th, 1866. R.I.P. On whose soul Jesu have mercy."

(18) *Collaton* (1868).—The church of St. Mary the Virgin possesses, besides a fine reredos and a font by Bentley, elsewhere described, the stained glass of the east window and the two south windows of the chancel. The former, given by Mrs. Hogg in memory of her husband, the Rev. J. R. Hogg, consists of three lights, depicting the Crucifixion in the centre, the Carrying of the Cross in the left, and St. John supporting the Holy Mother in the right. The side windows were the gift of the brothers and sisters of the same clergyman; they represent the Resurrection and Christ's Charge to St. Peter.

(19) *Taunton* (1873).—The convent chapel of the Nuns of the Perpetual Adoration possesses three windows by Bentley: (*a*) that over the high altar, consisting of three extremely narrow lancets, treated in the early manner as to leading and arrangement of subject; the latter depicts the nine choirs of angels, surmounted by the "Regina Angelorum" in the centre light, symbolic of the perpetual adoration round the "Throne of the Lamb"; (*b*) a double-light in the south wall of the sanctuary with two subjects, the Nativity and the Adoration of the Magi; (*c*) a single-light window on the same side mostly occupied by formal decorative design is in memory of the foundress of the Order in England.

(20) *Barrington* (1870).—For this parish church Bentley, intro-

duced by the Rev. A. Barff to the Rev. V. S. S. Coles of Shepton Beauchamp, was invited to design a three-light east window and tracery in memory of the Rev. James Stratton Coles, for twenty-four years vicar of the church. The subject is the Crucifixion, and angels appear in the tracery. A memorial inscription runs along the base and the sacred monogram, crowned, forms the borders. The angels in the side lights carry scrolls inscribed with *Ecce Agnus Dei* and *Qui tollis peccata Mundi*, while those in the upper lights have shields bearing some of the implements of the Passion.

(21) *North Moreton* (1870).—The late Prebendary Barff was vicar of this parish from 1858 to 1872 ; Bentley got to know him through his brother, Professor F. S. Barff, the eminent chemist, who had become as interested in stained glass painting from the chemical point of view as the cleric was from the ecclesiastical. In consequence of this friendship, Bentley obtained quite a number of commissions to design glass both for Berkshire churches and others further afield, the earliest being for Mr. Barff's own church at North Moreton. The first (1870), a fine three-light window, with tracery, representing the Adoration of the Lamb by a vast crowd of angels, saints, and prophets, is reminiscent in treatment of the Van Eycks' famous altar-piece at Ghent. The Lamb, with life-blood pouring from Its breast into a chalice, stands upon a throne, attended by five angels ; one holds the reed and crown of thorns ; another the scourges ; a third the spear and sponge ; another the column, and the fifth the cross and nails. Kneeling angels swing censers below. In front of them stand the Blessed Virgin and St. John, looking upwards to the Throne. In the lower part of this centre light are grouped the four evangelists with their emblems. Prophets, doctors of the church, martyrs, confessors, and angels are grouped tier on tier in the side lights ; while in the tracery are depicted the age-long emblems Alpha and Omega ; angels holding the sun and the moon ; and ray-surrounded, the symbols I.H.S. and X.P.C. Mr. Barff was delighted with the window—" it passes," he wrote, " my most sanguine expectations, and they were fairly high."

In 1873 a two-light window in the side of the apse was put in as a memorial to Mr. Barff's mother. The four subjects, under canopies, represented in its two lancets are the appearances of our Lord after His Resurrection.

(22) *Drayton, Berks* (1871–5).—There was at one time a wish that Bentley should design painted glass for all the windows in St. Peter's Church. He began with the east window in 1871. The sketch shows three tall lancet lights suitably treated in the early manner of stained glass design, each light being subdivided into four oval or circular panels by means of the interlacing stems of the vine. In the largest compartment of the centre light is shown Christ upon the Cross, while beneath are two Old Testament events prefiguring the Crucifixion, the Sacrifice of Isaac, and the Serpent raised aloft by Moses in the Wilderness. In the side lights are the Blessed Virgin and St. John as they stood at the foot of the Cross; below them are depicted four types of the Holy Sacrifice: Abel carrying a lamb, Melchisedech with the bread and wine of his bloodless sacrifice, Moses bearing the ark of the Covenant, and Aaron with his blossoming rod. The topmost compartment in each light is occupied by an angel holding a sacred emblem. The colour scheme is characterized by the clear blue preponderating in the background. Concerning the west window, the gift of Mrs. Hyde, of Abingdon, erected in 1873, we are able to quote an interesting account writted by Bentley at the time—probably for the parish magazine. "Representations of the Last Judgment, whether in sculpture, fresco, or glass, have a traditional place assigned to them in Christian iconography, and are always to be seen on either the west front of the church, within the western porch, or on the west wall within the church, to denote that all must pass the judgment before entering their Father's dwelling, of which the Church on earth is a type. When therefore was made the proposition of filling the west window of Drayton Church with painted glass the subject under consideration immediately suggested itself as being the most appropriate both in a symbolic and teaching sense. The arrangement is that generally adopted throughout

the West when treated on a limited scale as in the present instance.

"In the centre light is the Second Person exposing His Sacred Wounds, who presides as judge seated on a rainbow with the earth for a footstool, crowned and robed in kingly vestments. Beneath is the Angel of Judgment, St. Michael, holding the book and sword wherewith to proclaim and execute judgment. Seated on the rainbow extended to the outer lights are the Blessed Virgin and St. John the Baptist, accompanied by adoring angels illustrating the words of St. Paul: 'Know ye not that the saints shall judge the world': and underneath the four Evangelists with neither scrip nor pen to show that the message to which their Gospels bore witness is at an end. In the tracery divisions are angels bearing rayed discs enclosing the Alpha and Omega, the Beginning and the Ending, surmounted by the sacred monogram crowned in the spandrels at the apex. The style of the glass is that known as Perpendicular, and corresponds in character with the old stone window which dates from about A.D. 1480."

(23) *Winterbourn Down, near Bristol* (1876).—To All Saints' Church in this parish a three-light window, with tracery, subject the Resurrection, was given by Mr. W. Gale Coles, of Cleve Wood, Downend, uncle to the Rev. V. S. S. Coles of Shepton Beauchamp, hereinafter mentioned. The donor took exception to the sleeping soldiers who in the original sketch occupy the foreground below the Risen Lord and desired that they should be replaced by adoring angels. Figures of saints occupy the side lights; while on a scroll in the centre appear the words: "I am the Resurrection and the Life."

(24) *Langford-Budville, Somerset* (1877).—For the Church of St. James, Bentley designed stained glass to fill the three-light window at the east end of the south side known as the Welchford aisle, at the request of the late General John de Havilland, York Herald. In the centre light is depicted Jesus Risen, while St. John the Baptist occupies the left and the Blessed Virgin Mary the right light. The arms of the de Havilland family are placed at the

bottom of the middle division, a similar position on either side being occupied by the figure of the inventor (to whose memory the window was erected by his son) and of his wife. The inscription runs as follows: "In memory of John de Havilland, Esq., Inventor of Radiating Prisons, borne at Gundenham Manor, 15 Dec. 1792, died 28 Mar. 1852. R.I.P. By his only son John."

(25) *Chilton, near Newbury* (1879).—The stained glass in the east window of the old parish church was erected by Mrs. Chaplin, of Speen, to the memory of the Rev. Edward M. Chaplin. The glass depicts, in the three lights, the three cardinal events in the life of our Lord—His Nativity, His Crucifixion, and His Resurrection. The scroll above the adoring angels in the first subject bears the words "Unto us a child is born"; that over the Risen Christ is inscribed "I know that my Redeemer liveth"; while in the three divisions of the tracery on the scrolls combined with floral treatment are the words of the Doxology, (1) Glory be to the Father, (2) Glory be to the Son; (3) Glory be to the Holy Ghost.

(26) *East Garston, Berks* (1880–83).—It appears that all the stained glass in the parish church here was executed by Messrs. Lavers & Westlake, Bentley co-operating, between the dates given, in the preparation of the designs.

(27) *Addlestone, Surrey* (1881–2).—At St. Paul's, a "Waterloo" church built in 1837, is a window on the north side, erected by the late Mr. George Dent of Streatham Common. It consists of two large and very tall untraceried lights, which contain four subjects illustrating the parables of the Sower, the lost silver piece, the lost sheep, and the miraculous draught of fishes, enclosed within decorative borders.

(28) *Battlesden* (1879).—Through another member of the Coles family, the Rev. E. Norman Coles, then rector of the parish of Pottesgrove, the new tracery of the east window of old Battlesden Church was put in by Bentley in 1876; for which he had also prepared drawings of a handsome stone reredos, which unfor-

tunately was never carried out. Three years later he designed stained glass for a three-light window on the north side of the church ; it pictures six events in our Lord's Passion : the Last Supper, the Agony, the Betrayal, the Bearing of the Cross, the Crucifixion, and the Entombment with angels at the Sepulchre. A brass plate beneath bears an inscription stating that the window was erected by a daughter of the Page-Turner family, the then owners of the property.

Among *Domestic Glass* of the first period must be mentioned the painted borders of the study windows in Coventry Patmore's old house, Heron's Ghyll, enlarged and restored by Bentley at that time (1867). Likewise that in the late Mr. W. R. Sutton's house, "Sunnydene," at Sydenham, notably the large staircase window, largely executed in grisaille in the style of the Renaissance. Heads of poets enclosed in scrolled medallions surmounted with *amorini* supporting heavy laurel swags occupy the upper lights, while the thick green wreath falls down to form the border of both upper and lower lights. The quarries of the lower are painted with conventional floral sprays. The effect of this window, designed in 1869, is extremely harmonious and pleasing. For the Manor Lodge, Sheffield, an old house the Hadfields were restoring, armorial glass was designed by Bentley in 1873 ; its detail consisted of badges and shields of arms with accompanying wreaths and borders. The following year he designed the glass for the dome of the Sheffield Gas Offices, which cost over £250 ; and four pretty little casements formed of quarries painted alternately with lilies and "Aves," which adorned the waiting-room of his John Street office, and were presented by his widow to the late Duke of Norfolk when the war and other unhappy circumstances necessitated the closing of this office after a tenancy of close on half a century. Of greater importance is the stained glass at Carlton Towers, Yorkshire, the seat of the Beaumont barony ; its staircase windows are filled with an elaborate arrangement of heraldry in quarries ; those in the armoury have heraldic ornament ; in the gallery windows are two figures on painted

quarries; while the glazing of certain doors and fanlights was similarly treated.

Second Period. Ecclesiastical Glass

London.—(1) *St. Mary's, Clapham.* Church of our Lady of Victories.—The Lady Chapel glass, three windows of three lights, representing nine Old Testament types of the Blessed Virgin, was executed in 1885. It is distinguished by the sparing quantity of coloured glass introduced and by the fine warm golden tone obtained by a considerable use of silver stain. The grisaille work of the borders and tracery is most beautiful and refined both in design and treatment. The types represented are Eve, Sarah, Rebecca, Rachel, Ruth, Deborah, Jael, Judith, and Esther, garbed in fourteenth-century modes and with appropriate head-dresses. The leading is lightened in effect by being gilt, a great improvement since it is so near to the eye.

The glass in the chapel of St. Joseph (1894) is considerably darker in treatment, containing a preponderance of fine greenish-blue; the subjects represented in the two windows are (1) the Nativity: our Lady kneels adoring the Child laid upon the ground; St. Joseph stands within the stable close by. The inscription in the lower part of the window asks for prayers for Laurence Mahony, who died in 1880, and Anna Mahony (his sister), who died in 1893. (2) Our Lord in St. Joseph's workshop. He kneels at His Mother's knee, while St. Joseph is occupied at the bench in the background. Beneath, and surrounded by vine leaves, are the texts, *Pater tuus et ego dolentes quaerebamus te* and *Descendit cum eis et venit Nazareth.* This window is in memory of Osmond Lambert and Mary Josephine, his wife, who died within five months of each other in 1893 and 1894. The angel window of three lights (reduced in length on account of the structural alterations) and tracery over the confessional in the north aisle is a charming piece of grisaille work and staining, dating from the same year (1894).

The four-light transept window depicting scenes from the

priestly life of Blessed Clement Hofbauer may be considered one of the least successful examples of Bentley's stained glass. This doubtless is due, in great measure, to the inherently pictorial nature of the subjects he was required to treat, which are better suited perhaps to a mural decoration than to expression through the medium of a transparent window. The incidents in the saint's ministry occupying the upper half of each light are (1) his Ordination, (2) his first Mass, (3) his preaching, and (4) his office of confessor. The lower portion of the lights is occupied by grisaille foliation arranged in quatrefoils; the only coloured glass here introduced being the narrow border of green or blue and a jewel-like ruby roundel at their points of meeting. The inscription at the base runs: "In honour of Blessed Clement, Patron and Model of Redemptorists. To the memory of the Fathers who have laboured in this church."

(2) *St. Mary of the Angels, Bayswater.*—The history of Bentley's glass in this church, already told up to 1870, was taken up again in 1888 with the small and very beautiful east window in the chapel of the Holy Ghost at the end of the old north aisle. The following minute description is extracted from a highly appreciative account by Mr. Everard Green (Somerset Herald), published at the time in the *Tablet*: "The window consists of three trefoil-headed lights, the centre one in height being above its fellows. The tracery, somewhat flowing and yet partly geometrical, consists of a cinquefoil between four trefoils. The subject chosen for the glass is the coming of the Holy Ghost on the day of Pentecost. . . . In the cinquefoil in the head of the window is a dove ('covered with silver, and her feathers like pale gold') on a ruby five-rayed circle, the white and yellow-stained rays of which descend into the centre light over the canopied episcopal throne of the Church of Jerusalem, behind which hangs a gold dossal of baudekin or beau-brocade, and on which St. James, her first bishop, is seated with hands clasped one over the other. In front of the throne and to the right St. Peter stands lifting up his voice in that first great sermon, preached on the day of Pentecost.

In his right hand he holds the keys of the Kingdom of Heaven, one silver, the other gold. The rest of the tracery and the upper part of the three lights are filled up with silvery-white vine leaves on gold stems and small golden clusters of grapes, between silvery-white borders wherein shine sapphires and emeralds. The upper chamber is paved with black and white squares, and an elaborate hexagon-shaped open Gothic screen forms a Holy of Holies within its centre. The screen in front of the Bishop's Throne ends abruptly, and as sentinels of this entrance are figures of Adam (resting in the cool of the evening, . . . his spade by his side) and of Eve, busy with her distaff. Within the Holy of Holies and in the midst of the twelve apostles sits our blissful Lady . . . blue-robed, her silvery-white mantle powdered with golden pomegranates. On her knees—the *Sedes Sapientiæ*—rests the Holy Scriptures. The book of life is open . . . and with her left hand she upholds it, whilst pointing to the sacred text with her right; and she alone, who bore the Word of God, possesses the written Word of God. Her eyes are bent on the open page. Around her are the Twelve, men of various face and age . . . showing by their hands the various ways each one feels the coming of the Paraclete in the tongues of fire, which in the kneeling figure of St. John . . . amounts to heavenly rapture. The whole effect of this silvery window gives pleasure. . . . The general effect is white and the low tones of blue and red, green and yellow, brown and black, used here and there with great discretion, only emphasize its general silvery whiteness and clearness. The leading also deserves much attention, as it is on the ancient lines, a feature, it is believed, peculiar, in modern glass, to Mr. Bentley's work."

Since the magnificent five-light east window in the chapel of St. Charles has been described in the introduction to this chapter, further reference to it here would be superfluous. The two side windows in this chapel, put up in 1893 (Bentley's last work in the church), are similar in period and type; each of the six lights contains a full-length figure on a pedestal, the subjects, appro-

priately habited, being English martyrs of the sixteenth century whose decree of Beatification had then recently been passed; they are Bishop John Fisher, Sir Thomas More, John Hale (parish priest of Islington) Cuthbert Maine, John Forrest (Franciscan friar), and John Houghton (Carthusian monk). The donor whom the congregation has to thank for these fine windows was Katherine Keating Dick.

(3) *St. Botolph's, Aldgate* (1893).—In Chapter XXV, in recording the restoration of this church by Bentley in 1888, mention will be made of a stained glass window in the east wall of the north aisle. In style it is a charming example of Renaissance work, the subject being the Annunciation; the donors were the children of the parish, in memory of the Rev. A. H. Exham, sometime curate of St. Botolph's, Aldgate.

(4) *Corpus Christi Church, Brixton Hill.*—This unfinished church, begun by Bentley in 1886, contains some of the most splendid examples of his stained glass, in the east windows of the chancel, the east windows in the chapels of our Lady and St. Joseph, and the side windows in the former chapel. (The transept glass is by his son Osmond; that in the organ gallery by another hand.) The cost of the great east window was close on £700; while the east windows of the chapel cost £300 each.

East windows of Chancel (1892).—The three great windows consist of seven tall lights headed with slender geometric tracery; the theme rendered in magnificent fashion in their glowing painted glass is the enthronement of our Lord in majesty. The centre window of three lights is slightly taller than the side ones; in the upper part of the middle light our Lord, crowned and seated upon a throne, beneath superb canopy work, stretches His hand in blessing. Our Lady and St. John the Baptist stand on either side below Him, with St. Michael armed with sword and shield in the centre. Two kneeling angels with censers in the foreground look up in adoration. In the centre part of this middle light is shown the means whereby Christ through suffering and death attained to His crown of glory. He hangs upon the Cross,

looking down in pity on His mother and St. John standing on either side. St. Mary Magdalene, in abandonment of grief, kneels at its foot, one hand upraised to clasp the sacred wood. Angels, cloud-surrounded, kneel beneath its arms. In the upper halves of the side lights are grouped the glorious company of apostles, rejoicing and sharing in the glory of their King; above them hovers an angel with a scroll. In the centre parts of these lights are shown groups of saints, St. Edmund, King and Martyr, St. Augustine, first Archbishop of Canterbury, St. Alban, British Protomartyr, on the left; St. Thomas of Canterbury, St. Dominic, bearing a lily, St. Veronica, and St. Francis of Assisi on the right. The lower portions of all three lights are occupied by angels carrying shields with the emblems of the Passion; while at the base of the centre one is placed the inscription.

The two-light windows on either side are subdivided to contain twelve incidents of our Lord's Passion, Death, and Resurrection, from the day of dread of the Agony in the Garden to the glorious moment when He charged St. Peter to feed His Lambs and feed His sheep, and the saint, kneeling, receives from His Master's hands the two symbolic keys of silver and gold.

The seven cinquefoil-headed lancets beneath the great window in the east tribune of the chancel contain full-length figures of saints, designed and put in in 1899. Represented are St. John the Baptist, St. Peter, St. Paul, St. Stephen, St. Henry, Emperor, St. Evaristus, Pope, and St. Charles Borromeo.

Lady Chapel.—The east window (1896) consists of five lights, the centre one reaching the apex of the window, the lateral ones being much shorter and headed with geometric tracery. In the centre portion of the middle light our Lady is seated, crowned and holding the Holy Child, who stands upon her knee facing the spectator. Two angels support an embroidered drapery behind her head. Above in a smaller panel is shown our Lord in the act of crowning His Mother and attended by angel choirs. In the lower portion of this light, standing beneath a splendid triple arched canopy, is seen Aaron with his miraculous rod. Similar figures from

the Old Testament, carrying symbols of the Blessed Virgin, likewise under canopies, occupy the lower parts of the side lights, namely, Jacob with the ladder, Moses with the burning bush at his feet, Joshua with sword and fleece, and David with his harp. The upper halves of these lights contain small subjects: (1) our Lord found in the Temple by His parents, (2) the Marriage Feast at Cana, (3) the Burial of Christ, (4) the Day of Pentecost. The borders of this rich and harmonious window are adorned with painted leaf ornament, scrolling and twining upwards. The tracery glass is light in colour and treatment, the main motives being the monograms I.H.S. and M. in grisaille.

There are also three triple-light side windows in this chapel filled with glass of equal magnificence, which was put in about 1892 and 1893. Nine incidents in the life of the Blessed Virgin occupy the upper half of each light, while in the lower are represented nine of her Old Testament prototypes from Eve to Esther. The first window is the gift of Mr. Conway, the second was given by Miss Reddin in memory of her family, and the third by Miss King, all parishioners and great benefactors of this church.

St. Joseph's Chapel.—Its east window, of similar form to that in the Lady Chapel, was the gift of Mr. Kelly in 1899. A large figure of St. Joseph carrying his blossoming staff occupies the main part of the centre light; angels support a rich drapery behind him; while yet higher two seraphim bend, adoring, over the Ark of the Covenant. In the lower part of this light, Joseph, the saint's patriarchal prototype, clad as an Egyptian and bearing the wand of his office and a bag of gold, stands beneath a richly fretted canopy. Other prototypes—Abraham with the knife and brasier of sacrifice, Jesse with his staff, Solomon crowned and carrying sceptre and temple, and Josaphat, likewise in kingly gear—occupy the other lights. Above them are depicted four epochs in St. Joseph's history: (1) the Angel's Warning, (2) the Adoration of the Shepherds, (3) Jesus sawing in the Carpenter's Workshop, (4) the Deathbed of St. Joseph. The

foliage border of the centre light expands and crosses to form a canopy over the head of the saint.

(5) *St. James's, Spanish Place* (1896).—The history of Bentley's important contributions towards the beautifying of the interior of this church is told in another chapter. As regards stained glass, dating from 1896, that of the two northernmost clerestory windows of the chancel is from his hand, and was the gift of the late Lord Gerard. One lancet is occupied with a representation of Our Lord, displaying His Sacred Heart, a white richly patterned curtain being held behind Him by two angels. The border of the composition is composed of twining leafage. The second window is filled with a group depicting the story of St. Mary Magdalene kneeling in deepest humility to wash the Saviour's feet with her tears. There is fine rich colour in both these windows. The third example of Bentley's glass in this church is the single-light "Archangel" window in the north transept, erected as a memorial to Cardinal Manning. The lancet is subdivided into four panels; in the topmost is seen St. Michael, fully armed and slaying with his spear the evil one, in the traditional guise of a dragon; arranged in pairs in the second, third, and fourth panels, white-robed, crowned and bearing their distinctive emblems, are the six other archangels. The background is a dull blue and the panels are separated by the interlaced stems and fruit of the pomegranate. At the base appear the Cardinal's shield of arms, surmounted by the scarlet hat, crozier, and archiepiscopal cross. The border consists of the letter M crowned, alternating with the vine foliage and fruit, the chief note of colour otherwise being struck in the blue background, in the figure of St. Michael and in the blazoning of the shield. The Latin inscription occupies the space beneath.

Among stained glass of the second period in provincial churches the following may be noted:

(6) *Blewbury Church, Berks* (1889).—For the Church of St. Michael and All Angels, Bentley designed the east window and also, to the order of Canon Liddon, a single-light window to the memory of Mrs. Burgess, wife of the then vicar.

(7) *St. Michael's, Shepton Beauchamp, Somersetshire* (1888–98). —Between these dates Bentley designed three windows for the south aisle of this church, at the request of his friend the rector, the Rev. V. S. S. Coles. (The fourth window in the aisle, of earlier date, was designed by the late Philip Westlake). Bentley's glass represents, says the present rector, the Rev. Arthur Lethbridge, "the three Epiphanies of our Lord. . . . Mr. Bentley, when he designed windows 1 and 2, had never seen the church, but before planning the third he paid me a visit. I pleaded for a little more colour in this window. I remember he said: 'I am going to have no colour in any windows at Westminster,' to which I answered: 'But you have just told me the walls will be coloured marbles and mosaics; and look at our rough stone walls.' He said: 'Well, there is something in that,' and his last window is much richer in colour than the others. They are all beautiful windows." No. 1, a small two-light window near the font, appropriately represents the baptism of our Blessed Lord; St. John, in the left-hand light, holds a shell, while Christ occupies that on the right. In the quatrefoil above the Holy Ghost descends in glory. An angel above our Lord's head holds a scroll inscribed "This is my beloved Son," while a second angel at the base displays a scroll with the memorial inscription.

Nos. 2 and 3 are three-light windows. That executed in 1893 represents the Wedding Feast at Cana. The table extends across the three lights, the bride and bridegroom are behind it in the centre, and our Lord sits in front blessing the water vessels. Our Lady stands in the right light; the disciples and priests sit on either side. A scroll at the top of centre light proclaims "He manifested forth His Glory." In the centre light there is a small lower panel, representing Christian marriage, the figures being in costume of the fifteenth century. Angels right and left bear scrolls inscribed "Hearken, O daughter, and consider" and "Good luck have thou with thine honour."

The third window represents the Adoration of the Magi. In the centre light sits our Lady holding the Divine Child; a lamb

lies below; on the left are St. Joseph and one of the kings; the other two are on the right. The lower central panel represents the martyrdom of one of the Uganda Christians, a negro kneeling before the block with negro executioners on either hand. (Their martyrdom had taken place not long before.) The angels right and left bear scrolls with "The Gentiles shall come to Thy light," and a memorial inscription.

(8) *Church of the Holy Rood, Watford.*—Here again, in a building wholly Bentley's own, one has the good fortune to find an apotheosis of his stained glass in the rich and facile manner of the fifteenth century; where but for his untimely death, every window in the church would have received its storied glass from his hand. Since fate willed otherwise the great west window was carried out by Messrs. Burlison & Grylls after his death in 1903. For Bentley's work, therefore, one must look to the east window of the chancel, those in the eastern chapels dedicated to our Lady and St. John, and the transept windows north and south, the two windows of the south aisle, and the two in the chapel of the Holy Ghost, to describe all of which with any degree of accuracy would require at least a chapter besides the pen of an artist-poet. We must humbly content ourselves with an indication of the main theme illustrated in each.

East window of the Chancel (1899).—This splendid seven-light window, rich and yet light in tone, is symbolic of the dedication of the church. The Holy Rood, of green wood, bursting with fruitful shoots adorned with the emblems of the Passion, and having at its roots streams of life-giving waters flowing to all quarters of the world, represented by a field sown with flowers, is the central object of the design. Angels devoutly kneeling on either side uphold the spear and the sponge, while right and left is gathered the holy company of apostles. Their garments have purposely been kept light, almost neutral in tone, so that the eye shall be irresistibly drawn to the verdant cross. Glimpses of deep blue sky lead the eye upward to the upper halves of the three central lights, where in the centre our Lord, beneath a traceried

canopy, is seated in majesty. Rays of light emanate from His wounded hands and feet and side. He wears a cloak of crimson over a white garment patterned in gold. On the right kneels His mother, her hands clasped in prayer; on the left St. Joseph, with hands outstretched in supplication. Inscribed scrolls wind above the head of each, while yet higher kneel angels making music.

The two outer lights on either side depict angels and saints arranged as follows: in the centre portion of those adjoining the main subject stand, on the green field of this world, the four national patron saints: St. George in body armour, and St. David with his leek on the left; St. Patrick and St. Andrew on the right; St. Stephen, carrying the stones of his martyrdom in the folds of his ruby cloak appears behind them in the left outermost light, St. Paul with the sword of his execution on the opposite side. The four lower spaces are occupied by kneeling angels making melody; while above the saints appear four other angels bearing scrolls, suitably inscribed. The tracery is treated with the symbols Alpha and Omega, the I.H.S. and golden pomegranates and roses. There is no dedicatory inscription; but the following text runs across the base of the three centre lights. "Judex crederis esse venturus Te ergo quæsimus tuis famulis sub veni quos pretioso sanguini redemisti."

South Transept.—The noble six-light window contains representations of events in the life of St. John the Precursor. Its first, third, fourth, and sixth lights are somewhat lower in height than the second and fifth, which run up through the tracery. These four shorter divisions are occupied as to their lower halves with foliated ornament in grisaille against a blue ground. In the corresponding position the second and fifth lights show full-length figures of the two great prophets of the Nativity, Isaias with the raven, Jeremias bearing the saw. The upper portion of all six lights is occupied with events in the saint's life: (1) the Vision of Zachary, (2) the Visitation, (3) the Naming of John, (4) John comes to Jesus, (5) he baptizes our Lord in the Jordan,

(6) his head is brought to Salome. The coloured illustration (Plate LXXXI) represents the left half of this fine window.

North Transept (1893–4).—Another majestic window, it differs in the arrangement of its lights from that in the south transept, being cut by transoms into three storeys, having three lights in each. The central light in the middle and upper storeys is continuous, however, and not divided by the transverse bar. The mystic Tree of Jesse spreads across the three lowermost, bearing in its branches demi-figures of the bearded Isaac, the kingly David crowned, and Jechonias from whom Salathiel sprang. Towering upwards it culminates in the pedestal whereon, beneath a high traceried canopy, stands Joseph of the House of David. In the middle lights right and left are pictured the two occasions on which he received angelic warning in his dreams. The topmost lateral lights complete the pedigree by showing the Holy Family in the carpenter's shop at Nazareth and the Holy Child discovered by His parents in the Temple.

Lady Chapel.—Its east window consists of three lights, centrally an ogee with four cusps, between trefoil-headed lateral lights beneath tracery of exceptional grace. The Blessed Virgin, draped in a deep blue robe, is, of course, the central figure. She sits enthroned with the Divine Child on her knee, a golden crown held over her head by two white-robed cherubs. A scarlet-clad angel kneels below with a scroll inscribed "Felix es sacra Virgo Maria quia ex te Natus est sol justitiæ Christus Dominus noster." The border is formed of fleur-de-lys interspersed with "Aves" on a golden scroll. The side lights, divided transversely into two compartments, contain four small figures with the familiar scriptural symbols (as in the Brixton window). The inscription at the base asks prayers for Elizabeth Hanley, who died on January 11th, 1890. The backgrounds are mostly blue, the borders vine leaves in grisaille, with blue scrolls. Although this window was carried out from Bentley's design, and in his lifetime, there are certain differences in technique and a harshness of colour that lead one to believe that the work might have been

done by some glass painter other than the one trained and usually employed by him—unless indeed this window (and the same remark applies to that in St. John's Chapel opposite) has undergone subsequent alteration. One has, for example, no recollection in any other stained glass by Bentley of pink-tinted glass being employed for faces and hands, as it has been in the two instances under review.

Chapel of St. John.—The arrangement of the east window is the same as that of the Lady Chapel; the subject depicted, the Last Supper and the First Communion of St. John, spreads across the three lights. Our Lord stands holding platter and cup, administering the Holy Sacrament to the beloved apostle kneeling before him. The other apostles are ranged around the table. Angels uphold a crimson drapery behind the central figures, the rest of the background is blue, patterned to give a brocaded effect. In the lower part of the window is shown the eagle of St. John, carrying ink vessel and pen in its beak; a scroll declares: "Ego sum panis vivus qui cœlo descendit." The basal inscription asks prayers for the soul of Sophia Rivaz, who died on March 12th, 1892. There is no doubt that this window lacks something of Bentley's accustomed vigour and refinement of handling; the close proximity of the glass in the side windows, which in every line and tone proclaims Bentley's authorship and supervision, renders comparison easy, although it does not help one to account for the difference.

In this pair of three-light windows in the south wall, that nearest the altar depicts events in St. John the Evangelist's mystical life; the further one gives three in his daily life. The lower third of every light is filled with foliation and scrollwork in grisaille; above, in the first window, are the apocalyptic visions: (1) the woman trampling a scarlet dragon beneath her feet, "Signum magnum apparvit in cœlo," inscribed below; (2) Christ with the sword issuing from His lips, the book and the stars in His hands, and seven mystic candlesticks at His feet: "Ego sum primus novissimus"; (3) the angel commanding St. John

to write "Quod vides scribe libro." The donor's inscription below reads: "Of your charity pray for the good estate of Joshua Walker, MDCCCLXXXXI." In the second window the three subjects are (1) our Lord with His disciples in the boat, St. John stretching out his hand; (2) St. John leading the Blessed Virgin away from the Hill of Calvary—the treatment of this deeply pathetic incident is unusual and very beautiful; (3) St. John in the cauldron of boiling oil. The inscription runs: "Of your charity pray for the good estate of Susannah Walker, MDCCCLXXXXI."

South Aisle.—The two four-light windows here are practically wholly carried out in white glass, in order to facilitate, on account of their situation, the free admission of light; the sole coloured glass introduced is that in the prophets' cloaks, and the effect produced is an exquisitely mellow golden tone. Each light is occupied by a prophet of the Old Testament, dignified figures upon high buttressed pedestals against a background of delicate grisaille work. A scroll round the base of the pedestal gives the name of its occupant, Jacob, Zacharias, Isaias, Jeremias, Moses, David, Osee, Malachias.

The Holy Ghost Chapel.—The three windows of the chantry of the honoured founder in the north aisle are all filled with stained glass. That the shrine is placed under angelic guardianship is indicated by the treatment of its pair of triple lights, wherein six full-length figures of archangels, white-robed, golden-haired, and splendidly crowned, fill the upper part of each and carry their appropriate enscrolled texts; while beneath, a heavenly orchestra of seated angels, with peacock-like wings, plays upon musical instruments. In the four sexfoils of the head appear six-winged seraphim, one red, one blue, one green and one gold. A tiny two-light window to the left of the recess intended for the founder's tomb is blazoned as to one half with his shield of arms, while in the other angels support a medallion wherein is represented Holy Rood Church, his magnificent gift.

(9) *St. John's Chapel, Beaumont School, Old Windsor.*—In this

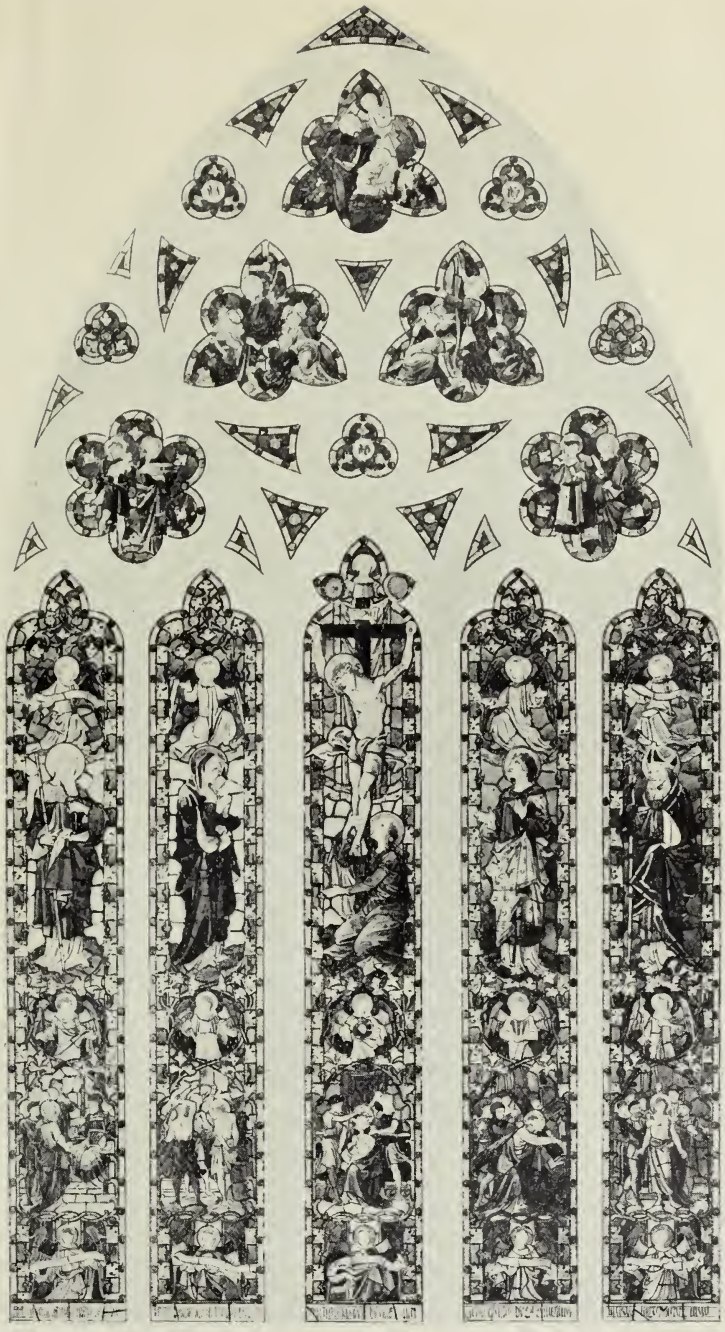


PLATE LXXXII.—S. PATRICK'S CATHEDRAL, BALLARAT: WEST WINDOW.

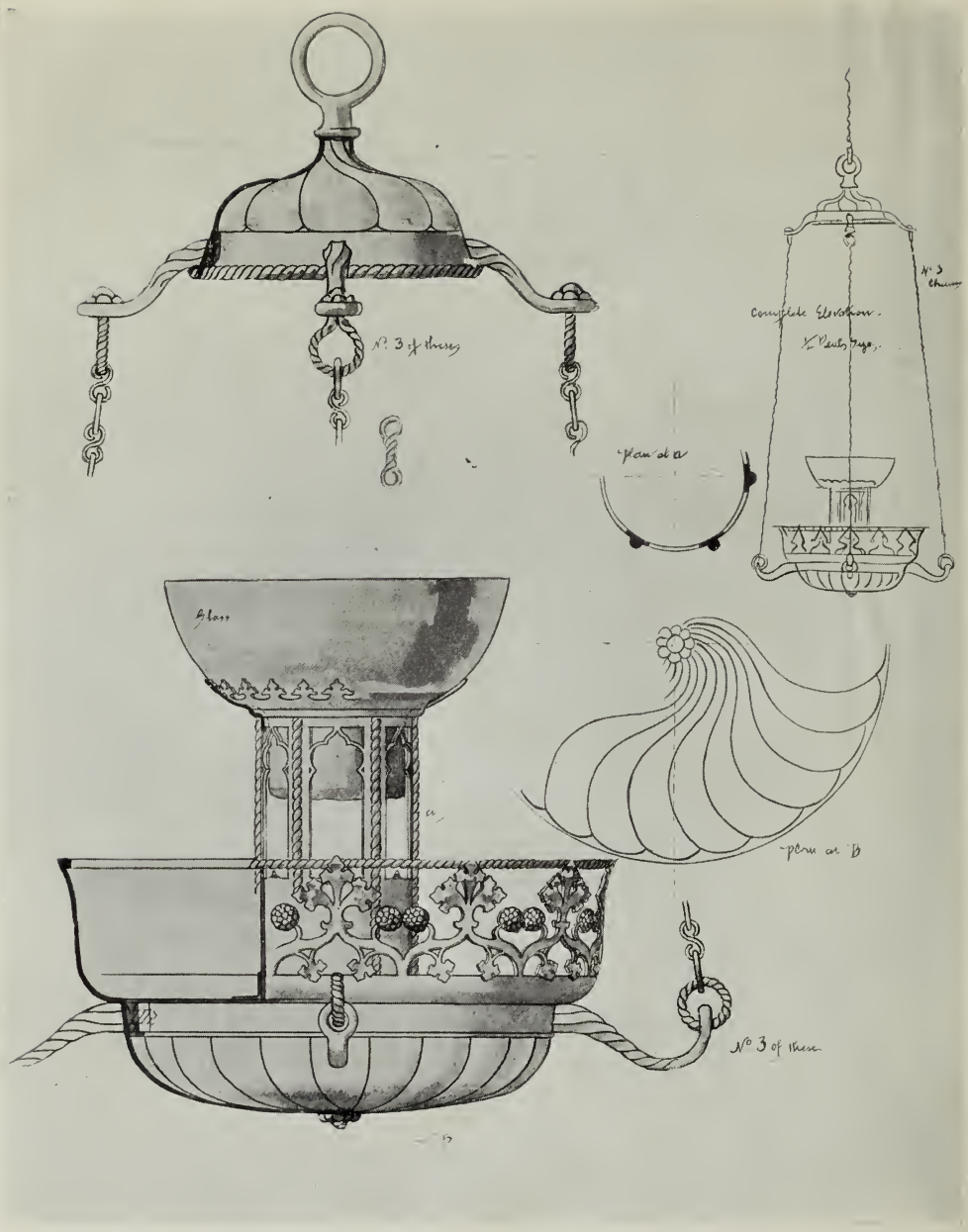


PLATE LXXXIII.—DESIGN FOR SILVER SANCTUARY-LAMP.

"Perpendicular" chapel erected by Bentley with the new school buildings in 1886–7, there are three stained glass windows designed by the architect, the gift of Mrs. W. Dalgleish-Bellasis. The five-light east wndow of the chancel is a noble and harmonious production, in whose central and tallest light is seen our Lord robed and enthroned in majesty; above, angels uphold flowing garlands and drapery behind Him, while beneath His feet stands St. Michael in knightly equipment. Our Lady and St. Joseph in suppliant attitudes appear in the adjoining light on the left, while on the right are St. John the Baptist and St. Peter similarly represented. The outer lights are occupied with four saints of the Order of Jesus, St. Ignatius and St. Stanislaus (left), St. Francis Xavier and St. John Berchmans (right). The topmost space in each division of the window is filled with angels and the tracery is treated with light and elegant grisaille work. In the side windows of the sanctuary are depicted four events in Our Lord's Passion: the Agony and the Kiss of Judas on the Epistle side; the Ecce Homo and the Coronation of our Lord with Thorns on the Gospel side.

(10) *St. Peter's, Doncaster.*—In this small Catholic church, whose connection with Bentley has elsewhere been mentioned in this history, are three lancet windows in the apse, containing single figures: St. Peter in the centre, St. Anne on the left, and St. Elizabeth on the right.

(11) *Northallerton.*—In the Church of All Saints in this town there is in the south transept a lancet window with memorial glass to the Metcalfes of Porch House, Northallerton. An angel bears the Sacred Vernicle outspread across the upper part of the window. From the base of the light spring the root and stem of a rose tree growing upwards to the Sacred Face, against a deep blue ground. The shield of arms of the Metcalfe family conceals its lower branches; across the window somewhat above it is a broad scroll with split ends, for the inscription. The border is in leafy scroll-work. The date of the window is probably the early 'nineties.

(12) *Carlisle.*—A memorial window[1] erected in 1896 to George and Betsy Wills and their daughters Elizabeth and Maria, depicts the three Maries at the Holy Sepulchre; they stand, bearing vessels in their hands, before the empty tomb on the edge of which an angel is seated, holding a scroll inscribed "He is not here, but is risen."

Stained Glass in Churches Overseas.—There is but little to chronicle under this head. Concerning a window mentioned in the architect's diary for 1885 as having been designed for a Madame Pennée at Montreal, we are without further information and cannot say what was its destination, or indeed if ever it was executed. The stained glass carried out for a cathedral in Australia in 1888, that of St. Patrick at Ballarat, was for a chancel window of five lights in memory of Miss Carpenter; a three-light window and tracery to our Lady, the gift of the Bishop, and a similar window dedicated to the Blessed Sacrament. The Bishop of Ballarat, the Very Rev. James Moore, was in England in 1888, and a guest at the Redemptorist house in Clapham. Doubtless he was struck with admiration of the Lady Chapel glass in St. Mary's; for he made Bentley's acquaintance, and desired him to undertake the glazing of these windows in the cathedral of his See which he hoped to consecrate a year or two later. The style of the glass is that of the late fourteenth century, the predominating colour in the Lady window being a rich blue, while in that of the Blessed Sacrament there is a good deal of red, introduced mainly as background colour.

Lady Window.—Centre light: Our Lady seated crowned and robed in blue with the Holy Child upon her knee. Two little angels hold a white green-embroidered drapery behind her head. At her feet are two small kneeling angels with a scroll. At the base, beneath a small canopy, is represented the Nativity, Mary, Joseph, and the Child in the manger, with the ass and ox in the background. The side lights, divided into three by canopy work and headed with crocketed canopies, contain in the upper and

[1] The writer cannot discover the whereabouts of this window.

middle spaces four Old Testament figures bearing symbols of the Blessed Virgin and textual scrolls—Jacob with the Ladder, Moses with the Burning Bush, Gideon with the Fleece, and David with the Ark. The lower panels contain, as in the centre, New Testament events—the Annunciation on the left, the Presentation on the right. The border of the central light is adorned with jewel-work, that of the lateral ones with small crowned shields connected with the tracery and jewel work. The six trefoils of the head display on blue grounds emblems of the Blessed Virgin, the rose and the lily and her monogram crowned, the symbolic Closed Gate, Tower of Ivory, and Garden Enclosed.

The Window of the Blessed Sacrament.—Across the upper part of its three trefoil-cusped lights, beneath an ornate canopy, stretches the table of the Last Supper, behind which our Lord stands with outspread arms; the apostles occupy the side lights, the eye being concentrated upon the central figure by force both of colour and arrangement. The lower portion of each light is occupied by a small subject, typical of the Holy Eucharist; centre Melchisedech, the priest, bringing Bread and Wine to Abraham; right, the angel bringing food to Eliseus asleep; left, the Feeding of the Multitude; our Lord commands the gathering up of the fragments left over.

The great chancel window (shipped to Australia in 1889) measures 23 ft. high, and consists of five lights, the centre one a trifle taller than the rest, headed with elaborate geometric tracery (Plate LXXXII). The stained glass of fourteenth-century type possesses a good deal of strong colour, the backgrounds being blue throughout. In the upper half of the central light is represented the Crucifixion, with St. Mary Magdalene at the foot of the Cross; in the upper halves of the other lights are figures of St. Joseph, our Lady, St. John the Evangelist, and St. James, first Bishop of Jerusalem. Kneeling angels with scrolls and emblems occupy the small spaces above their heads. Within red medallions below are five half-figures holding the Instruments of the Passion. Thorny branches entwine to enclose the small subjects below these, five incidents of

the Passion: Christ before Pilate, the Scourging, the Crowning with Thorns, the carrying of the Cross, and the preparation for the Crucifixion. At the foot of each light is another scroll-bearing angel. The idea of the thorny crown is carried up throughout in the border of each subject. In the five large sexfoils of the tracery are subjects representing Old Testament types of the great sacrifice of Calvary: (1) The vicarious sacrifice of Isaac by Abraham: (2) Abel and Noah; (3) Abraham and Melchisedech; (4) the Serpent upraised in the Desert; (5) Moses striking the Rock. A simple colour treatment is accorded to the glass in the smaller divisions of the tracery. It appears that there was delay in fixing this window as no competent person could be found, and at length the Bishop was forced to send to Melbourne for a man.

Bentley also sent out the glazed tiles for paving the cathedral and designed some brass gas standards.

CHAPTER XXII

METALWORK

Introductory—Brass lectern exhibited at Great Exhibition of 1862—Bentley equally at home with all metals—Ecclesiastical screens and grilles—Altar rails—Liturgical lights and altar crosses—Church lighting—Tabernacles—Church plate—Domestic metalwork, fire-grates and accessories; chandeliers: presentation casket.

"I HAVE seen the plumbers, sometimes in difficulties with complicated portions of their work, easily put right by a request from Mr. Bentley to bring him a piece of lead and a few tools, when he very speedily illustrated to them how he required the work to be done." It was precisely this facile grip and mastery of materials (so impressive to Mr. Mullis, Clerk of the Works at Westminster, that he was constrained to communicate his recollection of it to the writer) that made Bentley the supremely successful designer of metalwork that he was. Through all his numerous and varied productions in the craft, whether the work were large or small, from a wrought iron screen to a jewelled crucifix, there runs the same imprint of knowledge, power, and facility. Another master craftsman,[1] who during a number of years carried out many of his metalwork designs, has summed up the secret of his success as follows: "He was very absolute, very masterful, and those who worked for him recognised the fact, and did as he wished. He wanted an effect, and was fond of setting difficult tasks to obtain it, but the difficulties were never set through ignorance. Craftsmen, to whose own imagination or initiative nothing was left, felt that he thoroughly understood what he required of them, that he never demanded the impossible, and that the finished result was to be all the better for the difficulties to be overcome. Although a very busy man, he never

[1] Mr. H. Longden.

seemed to be in a fuss. He was that uncommon combination—a great artist and a first-rate practical man, and his individuality was paramount in all that he did."

Bentley's pleasure in designing for the metalworker's craft dates back to very early days, the first work of importance being a brass lectern exhibited by the makers, Hart & Pearce, of Bloomsbury, at the Great Exhibition of 1862, where it attracted more than a little attention and brought some new friends to the young artist. It is illustrated on page 557. Another design, which appears to be an early one, is undated, and is in the style of the fourteenth century. The base, a trefoil in plan, supported on the backs of three couchant lions, carries a hexagonal traceried and buttressed shaft. The three flying buttresses, which add greatly to the elaborate effect of the design, are pierced with traceried openings and crocketed; their finials being demi-figures of monks bearing scrolls. The hexagonal tower-like shaft is surmounted by a battlemented cresting with pierced diaper work. On the summit of the shaft an eagle bearing the book-rest on its outspread wings stands upon a small sphere. A pricket candlestick, on a curved branch, springs from, or is attached, rather, to one of the buttresses. The whereabouts of these interesting pieces of work, if indeed the latter was ever executed, is unknown.

The architect appeared, as we have indicated, to be equally at ease with all metals. In wrought iron were produced numerous fine details for domestic purposes, handles, hasps, hinges and the like; but his largest and finest works were for ecclesiastical service, and comprise grilles, screens, and altar rails. For expression in brass and copper he designed numerous tabernacles, lamps, altar candlesticks, gas and electric light pendants and standards, processional and other crosses; while as regards domestic objects in brass and steel his attention was successfully turned to the designing of beautiful grates, fenders, fire-dogs, and chandeliers. Among objects in precious metals may be enumerated several chalices, monstrances, pyxes, crucifixes,

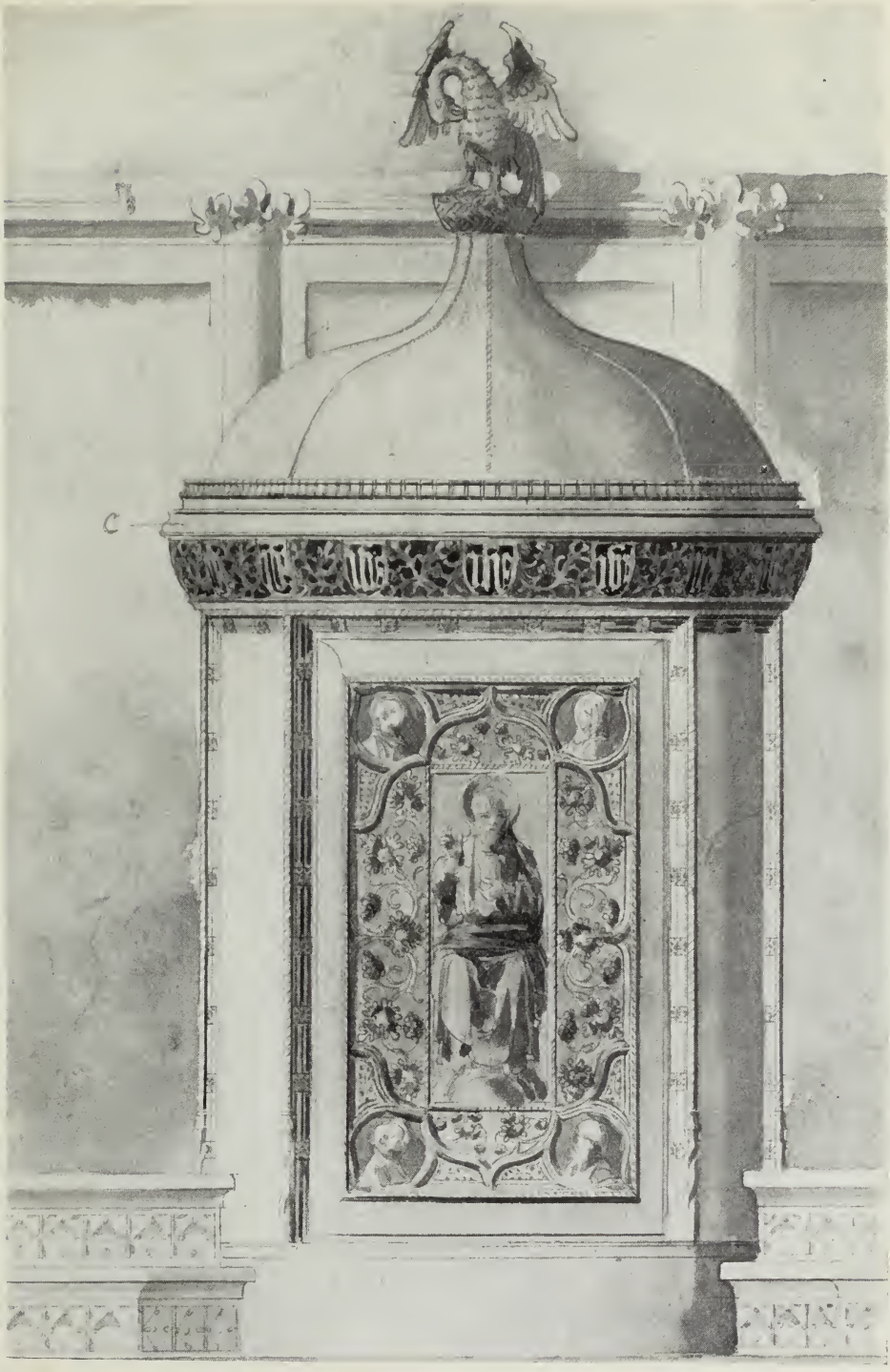
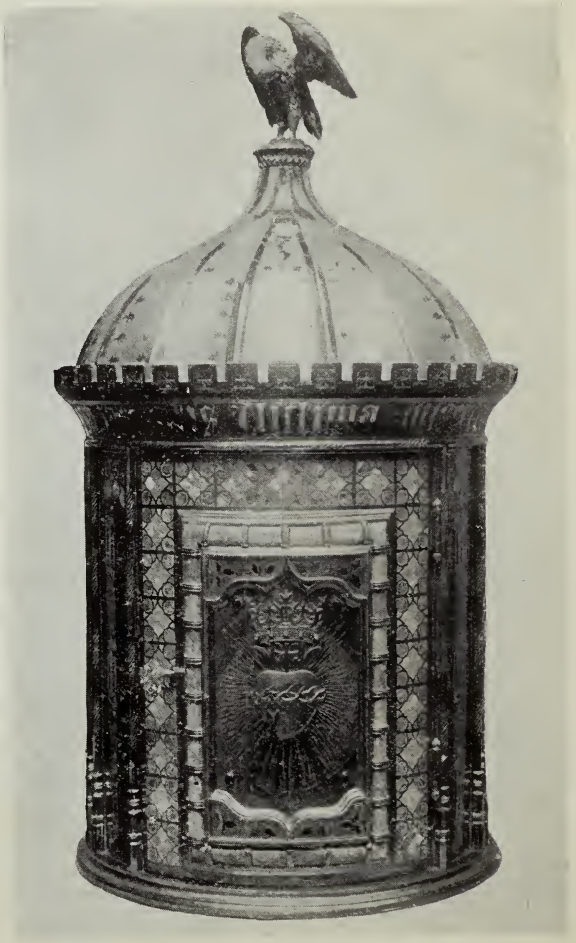


PLATE LXXXIV.—TABERNACLE: CORPUS CHRISTI CHURCH, BRIXTON HILL.

A

B



(A) Private Chapel, Llanvair, Ascot: Tabernacle in Polished Brass, enriched with Precious Stones (1889).
(B) S. Mary's Church, Clapham: Tabernacle in Copper, Lapis Lazuli, and Pearl (1902).

Plate LXXXV.

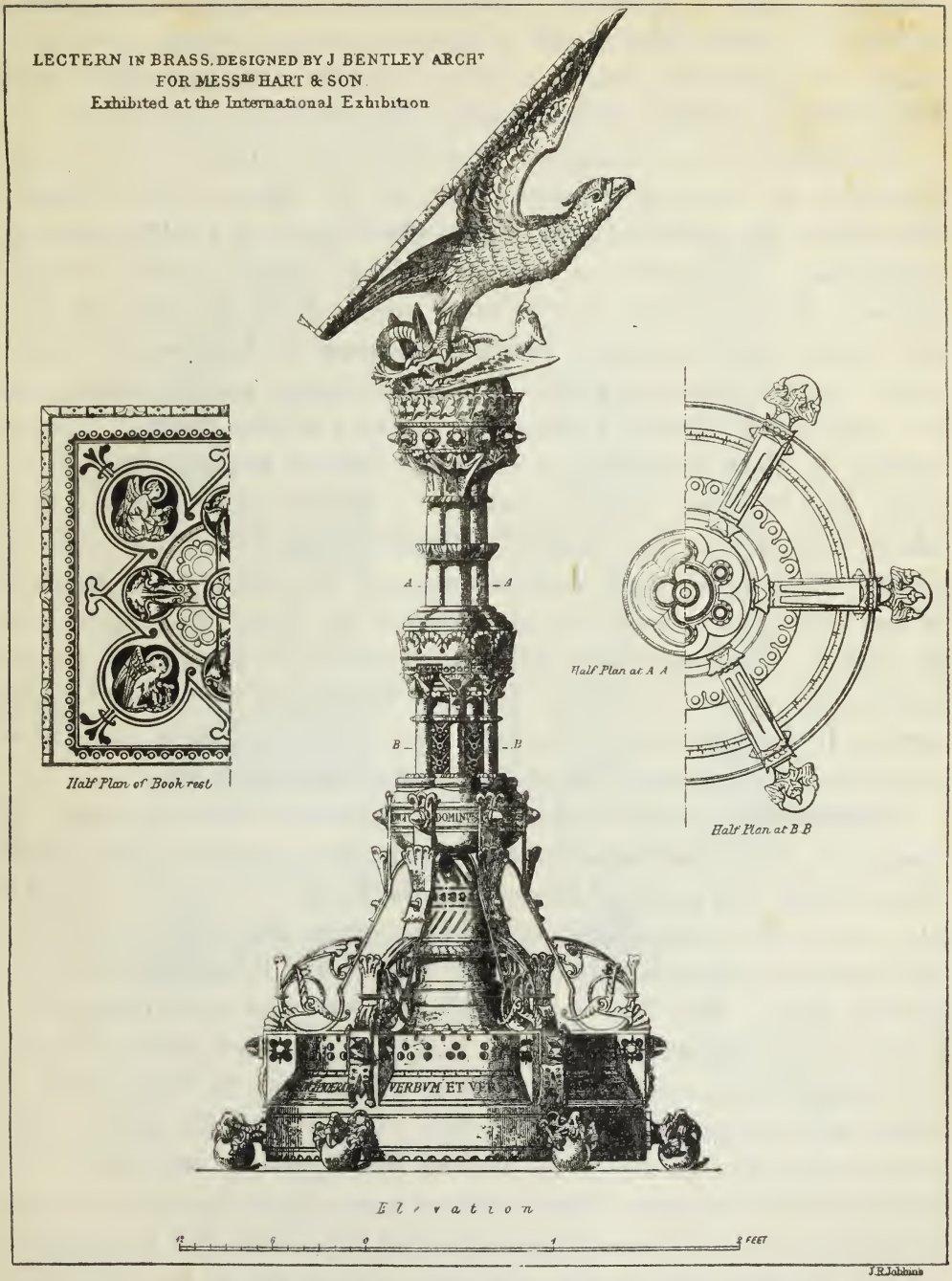


FIG. 51.—AN EARLY EXAMPLE OF METALWORK DESIGN (1862).

hanging lamps, a pectoral cross, crozier, mayoral chain, casket, etc., etc. After these brief preliminary observations, it is proposed to record the details of some of the more important and interesting examples of the various objects above mentioned.

Ecclesiastical Screens and Grilles.—There are several examples of these in wrought iron at *St. Mary of the Angels, Bayswater*, the earliest (1868) being the screen of twelfth-century inspiration, composed of rather minute spiral scrolls, which encloses the baptistery at the west end. Next in point of date and style, and marking a decided progress in freedom of treatment, are the pleasing grilles in the sanctuary arcades which, no the south side, divide it from the Chapel of the Relics. These, erected in 1875, consist of a series of slender vertical bars, both plain and twisted, surmounted by a bold leaf-crested cornice. About midway in the height of each screen is fixed a pair of shields, displaying on a dull red ground the initials and devices of the two patron saints of the chapel, St. Mary Magdalene and St. Helen. Corresponding grilles were subsequently placed on the north side of the sanctuary. Similar in type is the Lady Chapel screen, in wrought iron gilt, with fleur-de-lys cresting, erected a year later, to enclose it from the south aisle (Fig. 52).

The architect had made a great advance when he came to design, in 1887, the exquisite gilt screen that enshrines his chapel of our Lady of Perpetual Succour at *St. Mary's, Clapham*. It may be seen in the photograph of that precious shrine (Plate LXII), and deserves undoubtedly to rank among his most happy efforts in this class. The four powerfully original and imposing grilles in the sanctuary of this church, two on north and south, are also of wrought iron, painted a sombre green that is almost black. They were planned shortly before the architect's death, and executed posthumously, one, indeed, being piously erected to his memory by his widow. The broad cornice, with its banded, pierced lettering, on each face, of texts relating to the Blessed Sacrament, crowns a range of slender, closely placed bars, hexagonal in section and twisted at intervals in their length, conveying an

impression of lightness combined with strength. Somewhat similar in design are the gates enclosing the baptistery at the end of the north transept.

Far in splendid fancy and sumptuous treatment above all his

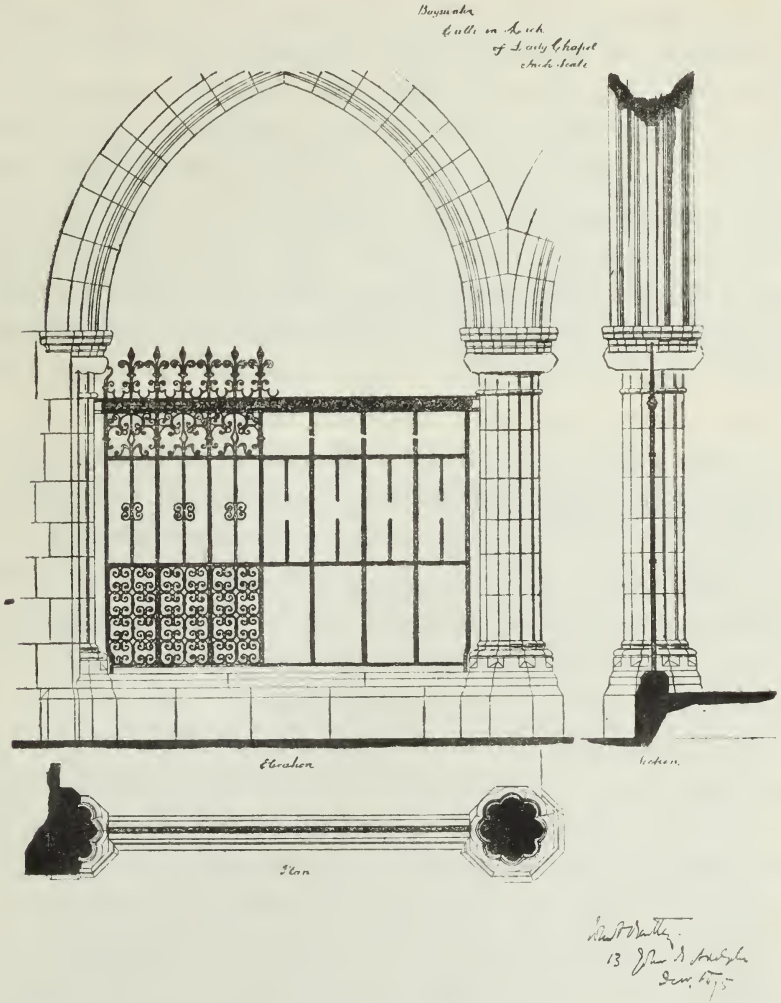


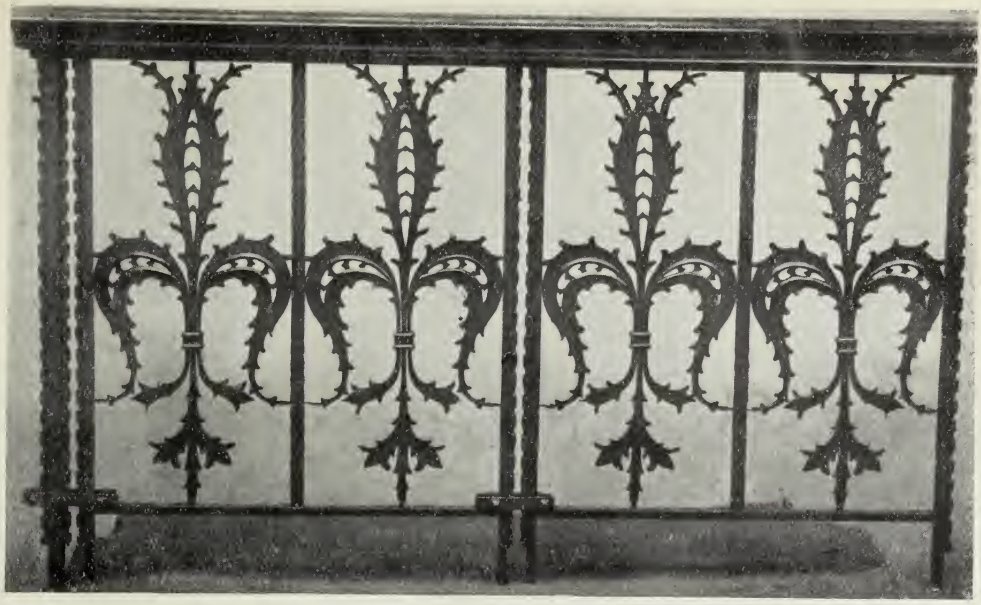
Fig. 52.—St. Mary of the Angels, Bayswater: Lady Chapel Grille of Wrought Iron, Gilt (1876)

previous efforts and conveying absolute mastery of the craft are Bentley's joyous and spirited productions in the church of the *Holy Rood, Watford*, in which the designer has clearly touched the zenith of his power. At Holy Rood there are well-nigh all

the fitments a church can need, each designed for it specially and exclusively—screens, communion rails, a tabernacle, electric light pendants, and lesser objects such as the font cover chains and door furniture. The screens, all gilt, comprise those to enclose the sanctuary on north and south, those that separate the eastern chapels of our Lady and St. John from the chancel aisle or ambulatory, and those wholly enclosing the donor's chantry, the chapel of the Holy Ghost in the north aisle. The treatment throughout is extremely nervous and spirited, and has that flame-like quality and the buoyancy and directness so characteristic of Bentley's work in this period (the 'nineties) and onwards. The Lady Chapel grille proclaiming from the richly pierced lettering of its frieze: "Pulchra es amica mea, suavis et decora sicut Jerusalem," is crowned with a high and bold cresting formed of fleur-de-lys alternating with crowned monograms of the Blessed Virgin. The grille to St. John's Chapel is similarly treated, the cornice bearing a tall leaf-cresting interrupted by two symbolic eagles. On the fine screen in the sanctuary arcade the frieze lettering, appropriately in keeping with the church's dedication, reproduces the cry of the penitent thief: "Domine memento mei quam veneris in regnum tuum," and the divine reply: "Amen, dico tibi, hodie mecum eris in paradiso."

Altar Rails.—Those for the chancel of *St. Francis's Church, Notting Hill*, seem to have been the earliest Bentley designed. They date from 1876, and consist of a number of panels containing scrolled wrought-iron strapwork, and interspaced by the slender uprights, which carry the moulded brass rail and bear, at intervals, small circular plaques painted with the instruments of the Passion. In the illustration (Plate LXXXVI) are given two fine altar rails executed in wrought iron gilt, with brass top rails. The details of that in the chancel at Holy Rood, Watford, erected in 1889, may be seen in the photograph of the east end (Plate LVII), against the white background of the suspended communion cloth. The motive of the Lady Chapel altar rails there is a fleur-de-lys in repoussé work; while in the case of St. John's Chapel

A



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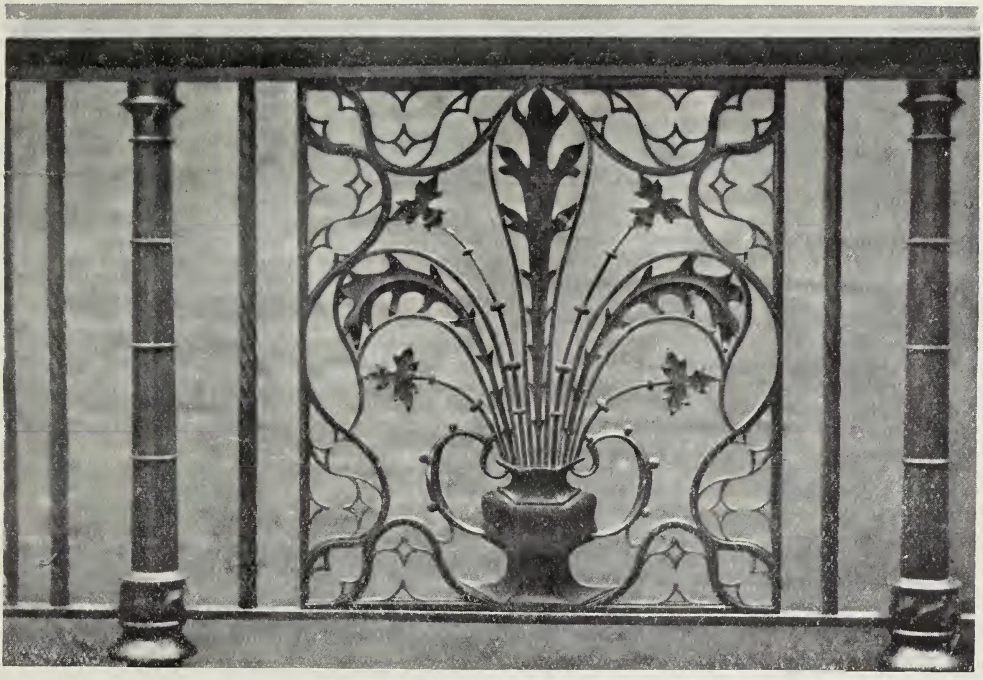


PLATE LXXXVI.—ALTAR RAILS: (A) CHURCH OF THE HOLY ROOD, WAFTORD: LADY CHAPEL. (B) CHURCH OF S. JAMES'S, SPANISH PLACE: COMMUNION RAIL.

PLATE LXXXVII.—THREE ELECTRIC-LIGHT PENDANTS IN BRONZE GILT (1899).

the rectangular space between the twisted uprights contains a delicately repoussé pomegranate placed diagonally at each corner. The railing which surrounds the font in the groined baptistery at the north-west corner of the church consists of a range of slender twisted rods, painted in blue and silver, and surmounted with a light rail.

St. James's Church, Spanish Place, possesses a quantity of extraordinarily fine metalwork of this period, chief in importance being the singularly beautiful communion rails which are carried uninterruptedly across the east end, from the side altar of the Sacred Heart in the north transept to the altar of St. Michael and the Holy Angels in the south transept. Designed and executed in 1892–5, they present a double range of very slender twisted uprights (the inner series being spaced about 3 in. from the outer), carrying a moulded brass rail. The inner rods are spaced to form rectangular panels, filled in with varying repoussé and pierced designs, while those on the outer, or nave side, which are hexagonal in section and specially twisted at intervals throughout their length, support a narrow frieze of extreme delicacy, inscribed in pierced lettering with texts concerning the Holy Eucharist. The repoussé work in the panels of the inner railing where it crosses the chancel represents vine leaves and grape clusters ; in front of the side altars this is replaced by a species of oak leaf design on curving stems (Plate LXXXVI, B). The wrought iron work is richly gilded throughout. Rails of similar material and elegance enclose the other altars designed by Bentley, dedicated respectively to our Lady and to St. Joseph. The high altar rails receive additional emphasis and dignity from the tall candelabra, or rather electric light standards, which rise from them at either end.

The extremely refined Renaissance altar rail, illustrated on p. 562, was made early in the 'eighties for the chapel of *St. Stanislaus' College, Beaumont.*

The communion rail erected at *St. Peter's, Doncaster*, at the close of 1883, is a simple wrought iron railing with a mahogany

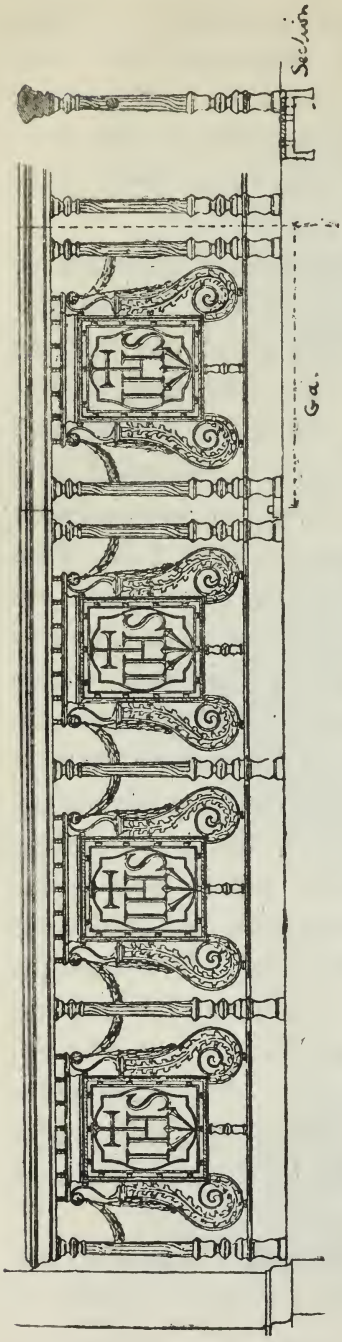


Fig. 53.—Brass Communion Rail for Chapel, Beaumont College, Old Windsor (1885)

top, plain and almost sombre, yet with a quiet elegance all its own. The donors were the Hon. Francis Howard, afterwards second Baron Howard of Glossop, and his wife.

For the Jesuit Church of the *Sacred Heart, Wimbledon*, the high altar rails, carried out in ormolu, polished iron and brass at a cost of £220, were designed by Bentley in the latter part of 1898, at the request of the rector, the Rev. Francis Grene. This priest, when subsequently put in charge of the Catholic church at Bristol, invited the architect to plan a new presbytery, but owing to another change of Superiors, it unfortunately never got beyond being on paper.

To *St. John's, Hammersmith*, a church built by Butterfield, Bentley added a morning chapel, and designed a small and graceful wrought iron altar rail to form part of its completion.

At *St. Luke's, Chiddingstone Causeway*, the sole Anglican church built from Bentley's designs, the altar rail is a replica of that at Holy Rood, Watford.

Liturgical Lights.—Though a large number of altar lamps and candlesticks might be recorded to Bentley's credit, it must suffice to mention a few of the more noteworthy. The first sanctuary lamp he designed seems to have been a rather large affair in brass for the chapel of the *Franciscan Convent, Portobello Road*, in 1863 (now

the property of the Dominicanesses, to whom the whole property passed by purchase.) This was a comparatively heavy Gothic production, widely differing from the exceedingly delicate flower-like lamps, often wrought in silver, of which several were made subsequently to 1889. Not the least beautiful is that in the Lady Chapel at *St. Mary's, Clapham*, consisting of a hexagonal vessel shaped like the calyx of a flower, the under-sides of whose horizontally spreading petals are adorned with a design of pomegranates in repoussé. The base is cup-shaped, each of its six sides being wrought in a pierced design of conventional roses and leaves. The lamp is suspended by three twisted chains, wherefrom project a trio of curved supports to carry the ring in which the glass oil vessel is set. Lamps bearing a general resemblance to this form were made likewise for St. John's School, Beaumont (1889), the new Franciscan Convent at Braintree, Essex, and the church of the Good Shepherd at Radstock; that in the last-named hangs before a statue of the Blessed Virgin.

Bentley was responsible also for a good many sets of altar candlesticks, ranging from those of simple design produced for the high altar of *St. Francis's Church, Notting Hill*, in 1864, to the superb and sumptuous set in the style of the early Italian Renaissance designed for the high altar of *St. Stanislaus' College, Beaumont*. These last are 36 in. high, and wrought in polished brass. They were the gift of General Guzman Blanco, then President of Venezuela, whose son had been a pupil at the school. Another but smaller set of six, made in 1883, are used on the Lady Chapel altar in the same chapel: the base is moulded and hexagonal in plan, the stem and knops are repoussé, in an imbricated scale pattern. There is a similar set in the crypt of Westminster Cathedral. Among other interesting designs in this connection may be noted the candlesticks designed for St. Paul's Cathedral in 1874, and a very elegant set of four in another City church, St. Giles's, Cripplegate, made at the request of the late Prebendary Barff in 1888. With this last set was included an altar cross.

Altar crosses are usually so closely allied to their set of accompanying lights that two or three others may be mentioned in this place. They are widely differing specimens of Bentley's work, the first in point of time being that made for St. Dunstan's Chapel, in St. Paul's Cathedral, in 1873; it was the gift, we understand, of members of the Cecil family and a few other subscribers. The design is Renaissance, the material copper-gilt enriched with repoussé work on base and shaft. The arms of the cross and the knop are set with plaques of bloodstone and with crystals, while the crystal spheres which terminate the arms are held in place by leaf ornaments in gilt metal.

The second is the elegant little silver crucifix made for the Lady Chapel at St. Mary's, Clapham, in 1885, the design being based on fifteenth-century modes. The silver is parcel-gilt as regards the ornamental adjuncts, the cross is inlaid with tortoise-shell, while the figure of our Lord is an excellent piece of minute ivory carving, in keeping with the refinement of the silversmith's work to which it is attached.

A third cross, of polished and engraved brass, the gift of Mr. John Montefiore to *Christ Church, Streatham*, in 1890 or thereabouts, is 3 ft. high and rises from a hexagonal moulded base. The terminals are relieved with pierced work.

Among not a few other altar candlesticks wrought from Bentley's designs, brief reference may be made to those at *St. John's (Catholic) Church, Brentford* (1885), six candlesticks and a cross for the high altar at *Holy Rood, Watford* (1893), and a set of six for a side altar in *St. James's, Spanish Place*, of about the same period.

Church Lighting.—Among the most interesting modern examples of the architect's skill in this department of ecclesiastical equipment may be reckoned the electric light pendants illustrated (Plate LXXXVII), which were designed for *Holy Rood, Watford* in 1899. Made of bronze-gilt, they are in the highest degree original and effective. Numerous gas standards and brackets were drawn for English churches, in the earlier years of Bentley's practice;

among the few objects sent abroad are the brass standards for the sanctuary of St. Patrick's Cathedral, Ballarat, despatched about the same time as the three stained glass windows painted for that church in 1889.

Among electric fittings elsewhere mentioned, reference may be made here again to the elegant standards rising from the alter rails at St. James's, Spanish Place, the very beautiful pendants at St. Botolph's, Bishopsgate, and those in the chapel at St. John's, Beaumont, which attain the acme of simplicity and grace possible in wrought ironwork. These last may be discerned in the photograph of the interior of this chapel in Plate LXXVIII.

Tabernacles.—In the fashion of the architect's youth, his early tabernacles usually formed, in material and structure, an integral part of the altar to which they appertained, being architectural in character and constructed generally of marble, the metalwork being confined to the brazen door, enriched with engraving, enamelling, and gems. The first of this type on record in his diaries seems to be that made for the Redemptorist Church at Bishop Eton, near Liverpool, in 1864, followed by one in the same city for St. Oswald's Church, Old Swan; one for the private oratory at St. Mary's, Clapham, and another forming part of the stone high altar at St. Peter and St. Edward's, Palace Street, Westminster (1867).

In 1873 a more elaborate specimen of the sculptor's art was in hand, in the alabaster Renaissance tabernacle placed on the high altar of St. Stanislaus' College, Beaumont, which is noted here on account of the beauty of the door, set with gems and adorned with enamels and repoussé. Six years later, at the request of Mr. Charles Hadfield, Bentley designed and supervised the execution of an enamelled door, pronounced to be a splendid and most effective piece of work, for the existing alabaster and verde antico tabernacle in Early Decorated style at the Catholic Church, Grimsby.

Soon after this date, Bentley adopted the detached type of tabernacle, constructed wholly of metal, generally cylindrical in

form. The first of this class, designed about 1885, was intended for St. Mary's, Clapham; but the design, then for some reason set aside, was utilized a number of years later for Bentley's own church of Corpus Christi, Brixton Hill. It is wrought in copper gilt; the four corners of the door are enriched with fine cameos, while its central panel is occupied by a figure of Our Lord displaying His Five Wounds. The cresting around the domed top is composed of shields in blue enamel inscribed I.H.S., alternating with pierced ornament. This and the two other tabernacles illustrated are splendid and characteristic examples of his metalwork in this connection. That made for the private chapel of Mr. C. J. Stonor at "Llanvair," Ascot, in 1889, is wrought in polished brass, is circular in plan, and measures 31 in. in height. Its door is richly repoussé in a design of vine leaves and grapes around a central panel, wherein is shown the Lamb of God carrying the banner of His victory. Precious stones are lavishly bestowed in the details of door and cornice (Plates LXXXIV and LXXXV).

The last tabernacle, in process of completion when the architect died in 1902, is on the high altar at St. Mary's, Clapham, the gift of Miss K. Mahony in memory of her parents. This superb design owes much of its beauty to the colouring, the wonderful tones of beaten copper harmonizing with the rich blue of lapis lazuli and the moonlight tints of mother-of-pearl, both lavishly employed in its adornment. The outer moulding of the door is composed wholly of lapis lazuli, in large convex sections united by annulets of metal (Plate LXXXV).

The tabernacle at Holy Rood, Watford, worthy of the church which enshrines it, and splendid alike in fancy and craftsmanship, is carried out in bronze parcel-gilt, partly burnished and enriched with enamel and precious stones.

Church Plate.—Of Bentley's first chalice we have no details, beyond the bare fact that it was designed for a Father Nicholls in 1864. The next recorded is a silver-gilt chalice and paten ordered by the Rev. William McAuliffe, of St. Pancras Church,

A

B

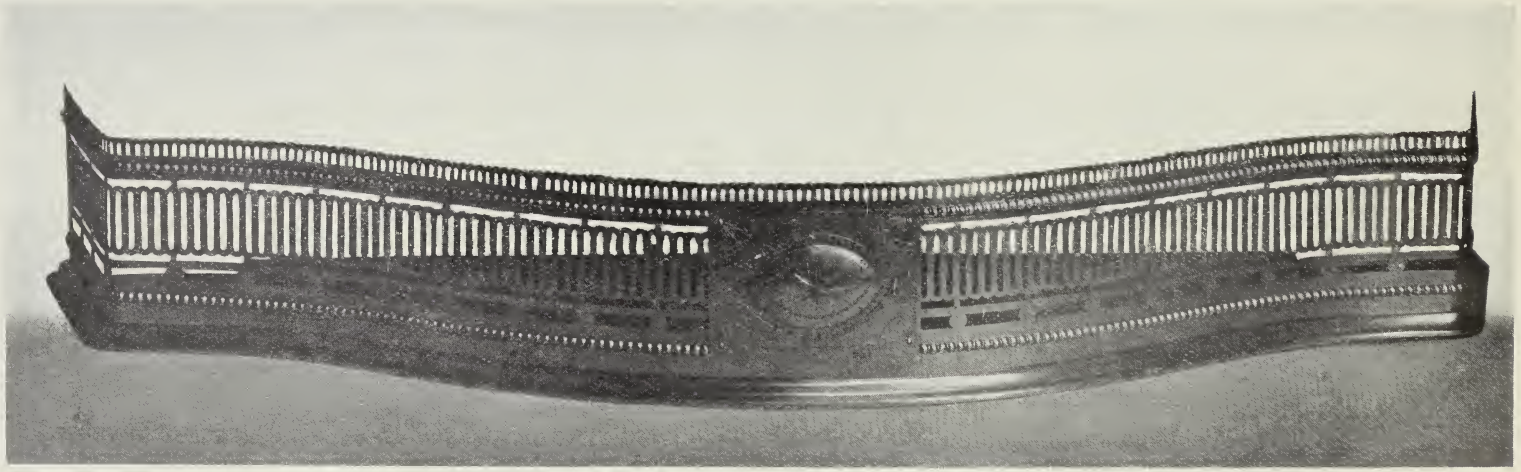


PLATE LXXXVIII.—(A) FENDER IN POLISHED BRASS. (B) FENDER IN CAST STEEL.
(By kind permission of Mr. H. Longden.)

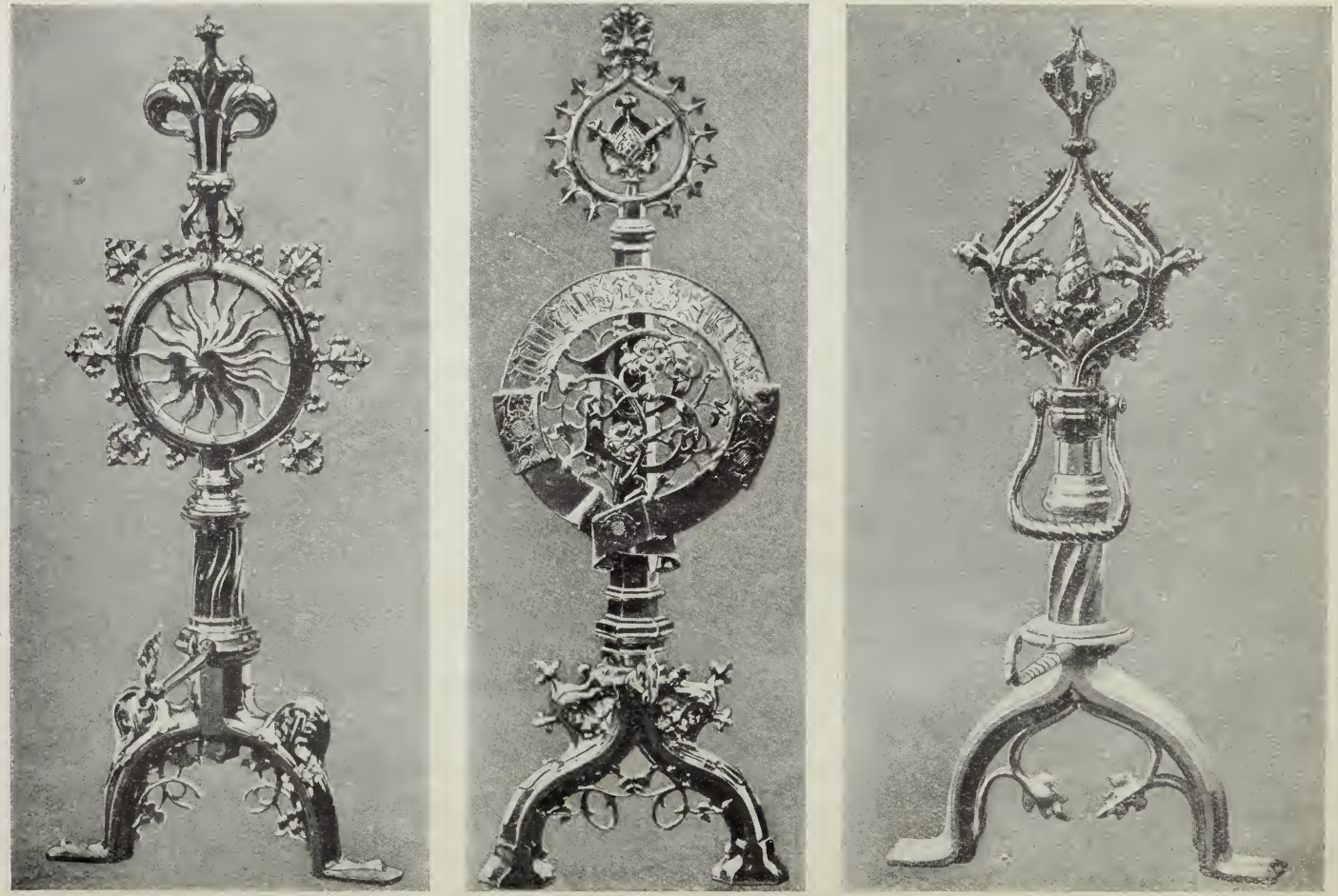


PLATE LXXXIX.—CARLTON TOWERS, YORKSHIRE: FIREDOGS.

Lewes, in 1875, at a cost of £56 ; it was enriched with engraved and repoussé work and set with six cameos. The silver-gilt chalice made for Beaumont College in 1887 is noteworthy as much by the name of its distinguished donor as by its extreme beauty of design and execution. It was the gift of the late Don Carlos, in remembrance of the first Communion of his son Don Jaime, who received his education at this Eton of Catholic schools. The broad foot of this cup is set with six pink and white cameos, carved with heads of our Lord, our Lady, St. Peter, and three saints of the Society of Jesus—St. Ignatius, St. Stanislaus, and St. Aloysius ; on the five facets of the knop appear the five letters of the name MARIA in white enamel. The lower part of the bowl is elaborately chiselled and studded with turquoises and opals.

The later chalice recorded relies chiefly on fine proportion and subtlety of line for its dignified effect, applied ornament being, with the exception of the crucifix engraved on the foot and the cross and word JESUS on the knop, conspicuously absent. This was a pattern several times copied. The original was made in 18-ct. gold in 1901 for the late Dr. Wilkinson, Bishop of Hexham and Newcastle, a friend of Bentley's of some forty years' standing. The late Monsignor Joseph Corbishly, of St. Cuthbert's School, Ushaw, ordered the first replica in silver-gilt, and subsequently two more were made by the silversmiths, Barkentin & Krall, for St. Andrew's, Newcastle-on-Tyne, and St. Mary's, Stockton-on-Tees, the foot in each case being of silver-gilt and the bowl and paten of gold.

Bentley made only two or three designs for monstrances, the first, on which he lavished infinite pains, being that in silver-gilt, richly jewelled, presented by members of the congregation to St. Francis's Church, Notting Hill, in 1865. A second was designed for the Redemptorists at Bishop Eton in the same year. He likewise designed several pyxes, of which no details are discoverable. A very pretty and characteristic example of his work is the silver-gilt reliquary designed for Ushaw in the 'nineties.

The shaft rises from a broad, six-pointed base, whose edges are slightly concave in plan and whose surface is adorned with engraved and slightly repoussé leaf ornament. Coloured jewels enrich the metal bands at the lower and upper edges of the glass cylinder wherein the relic is suspended. Its dome-like cover is surmounted by a slender crocketed spirelet.

Among miscellaneous examples of the silversmith's craft may be mentioned the pastoral staff and enamelled pectoral cross made for the late Coadjutor Bishop of Hexham in 1893.

Domestic Metalwork.—*Fire-dogs:* Among an immense mass of drawings made for the decoration and furnishing of Carlton Towers, not the least interesting and beautiful are those for certain sets of fire-dogs, to adorn the wide, open hearths. Three examples in polished brass are here illustrated; the centre one, it will be observed, derives its main ornament from the letter B, encircled by a scroll inscribed with the motto of the Stapleton family, "Mieux sera" (Plate LXXXIX).

Fire-grates.—Bentley likewise designed suitable fire-grates for the eighteenth-century portion of Carlton Towers; and during the course of his practice prepared a number of drawings of grates for his own buildings, such as St. Thomas's Seminary, St. John's School, Beaumont, Mr. Mitchell Chapman's house, "Duncroft," Staines, etc., etc. Particularly refined and effective was a basket grate in brass and steel with pierced end panels and ornaments and turned work made to harmonize with the decoration of the dining-room in the Hon. R. Strutt's house in Eccleston Square (Fig. 46).

Fenders.—As regards these safeguards to the fireplace, we are enabled to reproduce two photographs given by the courtesy of Mr. Longden, the metalworker, of Berners Street, to whom the architect made a present of the designs many years ago. That with the flower-vase pattern, executed in brass, exhibits Bentley's knowledge of the method whereby effective contrasts may be achieved; note the clever disposition of the solid masses of the vases interspaced with delicate cutwork. The lower fender

with the pierced fluting is of steel and has elegant canted ends; it successfully exemplifies Bentley's way of adapting the old methods of steelworking to modern requirements (Plate LXXXVIII).

Chandeliers.—It is probable that he made other designs for lighting rooms by means of clustered hanging lights, though the only examples of which the writer is aware are the splendid chandeliers which add dignity to the hall and the state rooms at Carlton Towers (Plates LXVII and LXVIII).

Casket.—A small piece of silversmith's work as remarkable for its refined elegance of form and workmanship as for the peculiar interest attaching to its purpose is the casket made to contain an address presented to the late Sir Stuart Knill, Bt., in 1893, by his fellow Catholics, on the occasion of the termination of his office as Lord Mayor of London. The special significance lay in the fact that he was the first Catholic to occupy the high office of First Magistrate of London since the century of the Reformation. The address was, moreover, an expression of the respect and regard entertained for him by his fellow Catholics and was signed by the Cardinal Archbishop of Westminster, the Duke of Norfolk, and other subscribers (Plate XC).

The somewhat ecclesiastical form of the casket was determined by the desire to embody in its design certain ancient silver figures of saints (fourteenth century) given by one of the subscribers; they represent the Holy Rood, our Lady of the Annunciation, St. Peter, St. Paul, St. Stephen, St. Lawrence, St. Dunstan, St. Thomas of Canterbury, and St. Katharine, each appropriate to their purpose by reason of their patronage of City churches or gilds. Thus the two City churches within the precincts of the Guildhall and the Mansion House respectively are dedicated the one to St. Lawrence, the other to St. Stephen, while almost opposite the Mansion House once stood a chapel of St. Thomas of Canterbury. "From this St. Thomas's anciently was a solemn Procession used by the new Mayor: who the afternoon of the same day he was sworn at the Exchequer, met the Aldermen here: whence they repaired together to St. Paul's, and there

prayed for the soul of Bishop William at his tomb, who was Bishop of London in the time of William the Conqueror. Then they went to the churchyard, to a place where St. Thomas of Becket's parents lay: and there prayed for all faithful souls departed, and then went back to St. Thomas's again and offered each a peny. The image of St. Thomas à Becket, to which popish Saint this Chapel was dedicated, stood over the gate. But in the first year of Queen Elizabeth some persons threw it down and broke it and set a writing on the church door reflecting on them that set it there." [1]

St. Katharine's place in the group is explained by the fact that the Tower of London was often styled St. Katharine's Tower, and because of her famous hospital within the city, a foundation now removed to Regent's Park. St. Peter was included among the City saints because the church of St. Peter "upon Cornhill" stands upon what is probably the most ancient site of a church in London; while St. Paul, as the patron of the City of London, is rightfully there. The figure of St. Dunstan is introduced as being the patron of the ancient gild of Goldsmiths, of which Sir Stuart Knill was a member. The representations of the Annunciation and the Holy Rood are designed to perpetuate the memory of two gilds attached to the before-mentioned church of St. Lawrence and founded in the reign of Edward III. One of them had for its object a special devotion to the Incarnation. It was the duty of the other "to set up a wax light before a certain Image of the Crucifix, and all the Brethren and Sisters to come to the Said Church on the Feast of the Exaltation of the Cross, and to be present at the Mass and offer a peny." [2]

The casket is wrought in silver, the statues and ornaments being parcel-gilt. The marriage of T.R.H. the Duke and Duchess of York in 1893 having been made an occasion to bestow a baronetcy on Sir Stuart Knill, the emblems of the ducal House of York have been fittingly introduced into the decorative detail

[1] *The Antiquities of London,* Printed by H. Tracey, on London Bridge, 1722.
[2] *Ibid.*

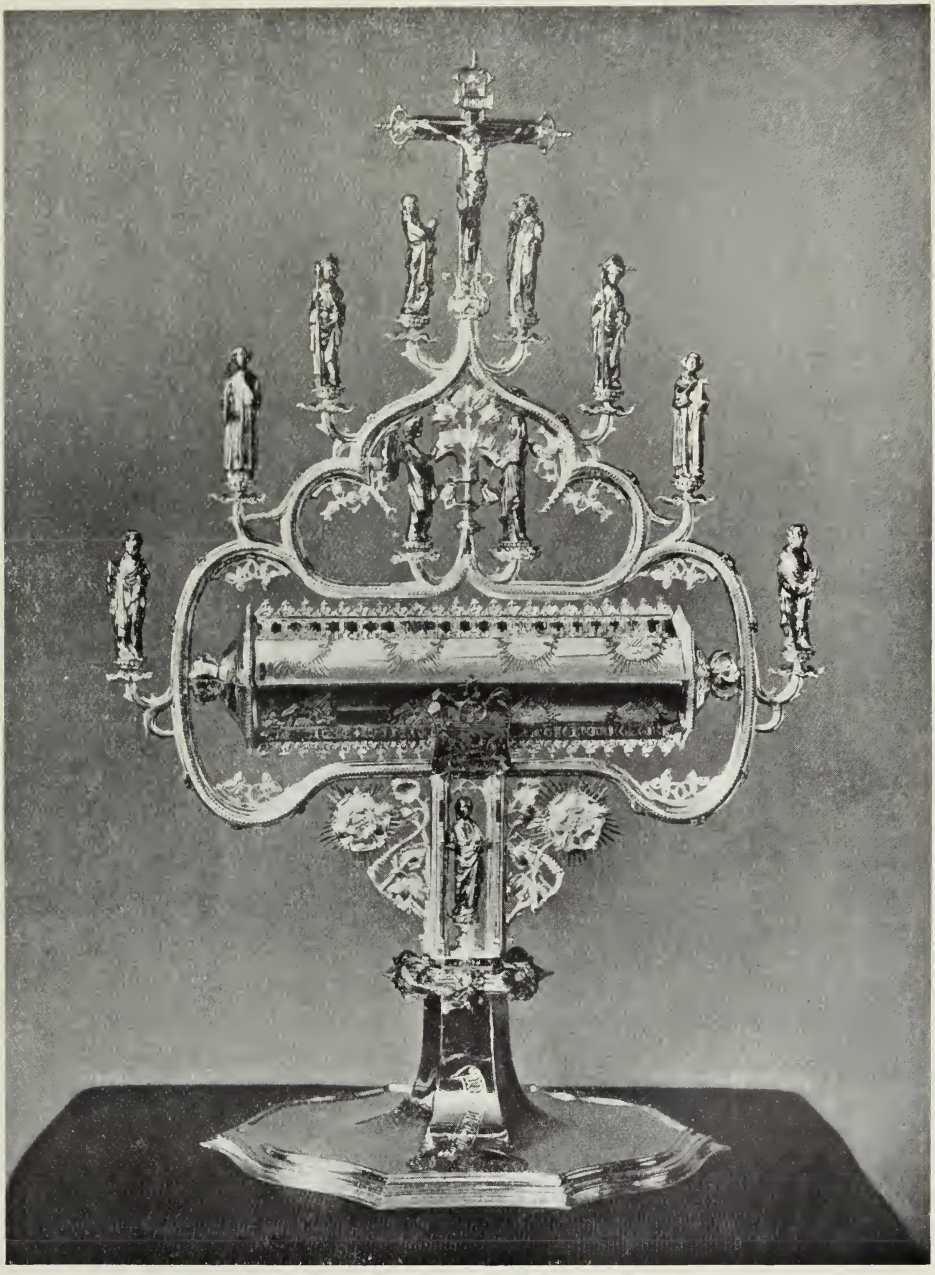


Plate XC.—Presentation Casket in Silver Parcel-gilt (a Gift to the late Sir Stuart Knill, Bart., Lord Mayor of London, 1892–3).

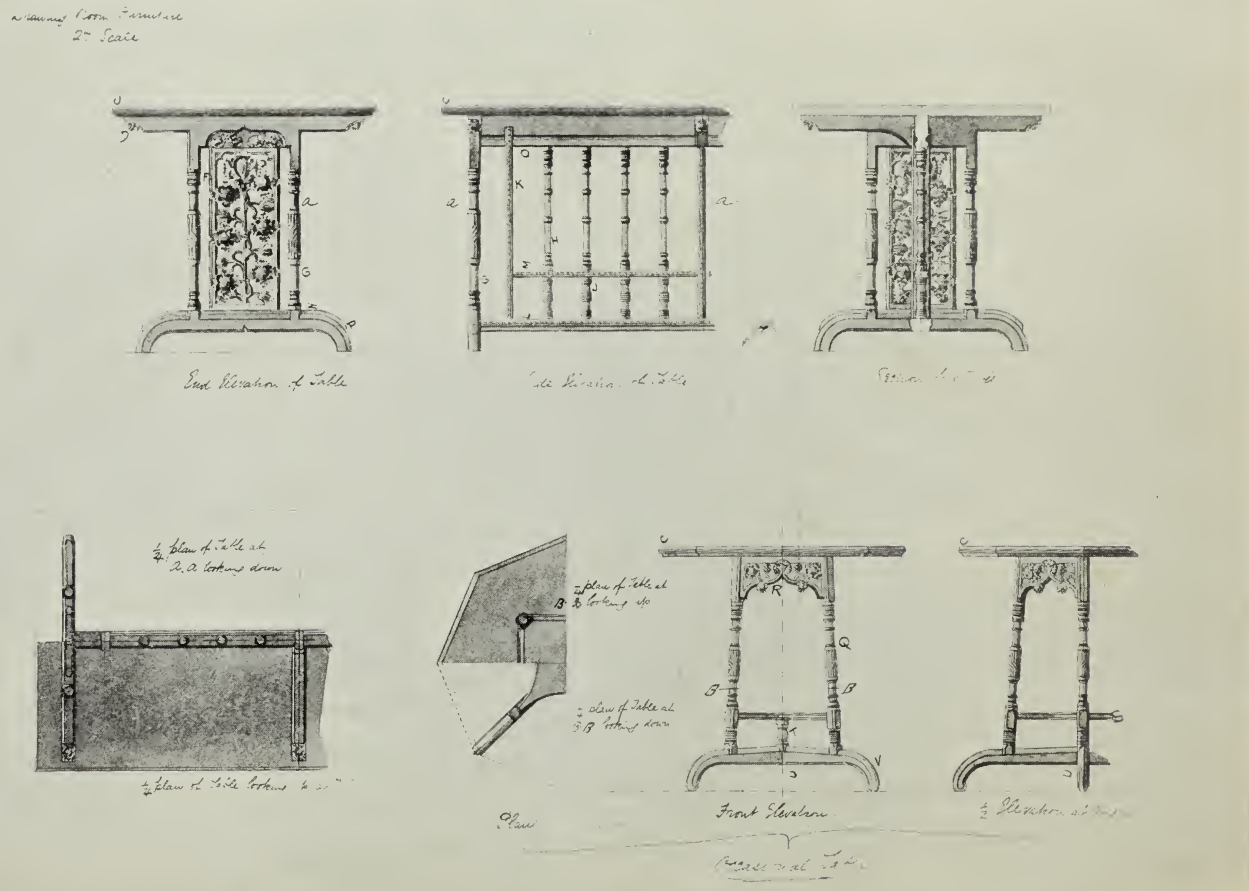


PLATE XCI.—DESIGNS FOR A DRAWING-ROOM TABLE.

of the casket. The heraldic shields are those of the recipient and of the City of London. The oaken case which contains the casket has this interest attached to it. The piece of oak of which it is made was part of the roof over the City Guildhall which was removed in 1864. The City Surveyor said of it that "it was placed there by Sir Christopher Wren after the Great Fire when the original roof was destroyed; it may be that this piece is from the original roof, as much of the old timber was used by Wren."

CHAPTER XXIII

FURNITURE AND TEXTILES

Introductory—Favourite style and material—Chairs—Tables—Sideboards—Cabinets—Bookcases—Organ and pianoforte cases—Bedroom furniture—Picture and mirror frames—Hangings of velvet and wool—Wallpapers—Designs for embroidery and ecclesiastical vestments.

It has been asserted, with good reason in justification, that Bentley's favourite architectural style was that of the period when, in England, the Gothic was just slipping into the Renaissance and Mediævalism preparing to yield place for the great classical revival. If this contention can be supported better by one department of his many-sided art than by another, it will be, we think, by that of domestic furniture design.

It is hardly necessary to repeat the commonplace that English furniture manufactured during the opening years of Bentley's practice, *i.e.* the early and mid-Victorian epoch, had well-nigh touched bedrock as regards bad detail, perverted form, and utter tastelessness, though doubtless a certain honesty of purpose, born of good joinery and cabinetwork, was a virtue to which it might fairly lay claim. There had been, it is true, the Gothic school of furniture design, a brief and eclectic attempt to equip the Victorian house with chairs, tables, and sideboards modelled on crude and cumbersome ecclesiastical types of the twelfth and thirteenth centuries—an attempt necessarily foredoomed to failure, for a "curly" dining-room chair of "solid mahogany" was certainly more comfortable and possibly not more ungainly than an angular Gothic seat in varnished oak or pitch pine!

Bentley was, it must be admitted, at the outset slightly

captured by this school of design: witness a chair (formerly in his John Street office) designed in 1865. But the entanglement was soon over and done with; the progressive condition of his taste, coupled with the fact that from 1869 onwards commissions to design furniture for a dwelling in late Tudor style came thick and fast, carried him rapidly forward to the style of the late fifteenth century, a preference which, in ecclesiastical architecture, he did not exhibit till some years later.

As experience strengthened his hand, we find him evolving, on an individualistic plane, original furniture designs moulded by this preference for Tudor and very early Renaissance detail. They were absolutely original in the sense that Bentley never was or could be a copyist: though necessarily he borrowed naturally and reasonably from the experience of past ages. For example, from the Italian craftsmanship of the late fifteenth and the sixteenth century he learned the type of table illustrated in Plate XCI and applied this form of central support equally happily to small side-tables, heavy dining-tables, and with conspicuous success in the case of such an unpromising piece of furniture as a grand piano (see Plate XCII). His chairs, one feels, owed nothing in shape to Italian models, being rather fashioned on Flemish types, square of seat and back, and often upholstered in leather. For drawing-room and easy chairs and sofas he preferred to adopt and improve on, by beautifying their lines, the best of the Victorian shapes with which he was familiar. His cabinets are perhaps more influenced by Italian designs of the cinquecento than any other, though even so they have not *very* much in common with the livery cupboards or state "dressers" of the period. His use of painted ornament with black wood was, however, quite Southern; a cabinet of this type was made in 1872, and a similar idea is carried out in the cabinets and wainscotting of the Venetian drawing-room at Carlton Towers (1879).

And this brings us to a fact that has always more than a little puzzled the writer when studying Bentley's furniture. It is the extent, in certain ways, to which he rendered a possibly

unconscious obedience to fashion. Take for example the rage for the new process of "ebonizing" wood that flourished in the 'seventies. Knowing the architect's detestation of shams and his enthusiasm for fine material skilfully wrought, one might suppose that the natural grain of a beautifully marked wood, such as oak or walnut, would appeal to him enormously, and that he would have regarded as wholly indefensible a process of staining and filling to imitate ebony. Of course, one is ready to recognize that the working of a hard wood such as ebony is costly; and to admit that he had precedent, as regards effect, in the Italian and Flemish cabinet-work of the sixteenth and seventeenth centuries.

Another instance of Bentley's governance by fashion is, we think, the use of looking-glass to fill panels in sideboards, cabinets, and brackets. At one period he frequently introduced this; and whatever may be said in defence of mirror panels inserted in brackets intended for the display of porcelain, one feels convinced that nothing but a prevailing fashion would have induced him to use this expedient in the back of sideboards or behind a cabinet shelf not raised much above the floor—and that, had he designed such pieces after 1885, this feature would have been conspicuous by its absence.

It is perhaps a trifle curious that he was so little influenced by the great native schools of furniture design of the eighteenth century; we can recall but few instances in which he was beholden to them; there is an example, as regards form, in a design for a long case clock, made for Mr. T. C. Lewis in 1879. There was also some furniture (wardrobes, etc.) designed for Carlton Towers to harmonize with Chippendale pieces. To the Queen Anne period, certainly, he turned for inspiration in the form of mirror frames, in 1889, or thereabouts (Plate XCIII); apprehending how perfectly suited were their qualities of lightness and grace to the surroundings required by a glass. He was extraordinarily careful over the correct framing of pictures and designed numerous frames for himself and his clients. The

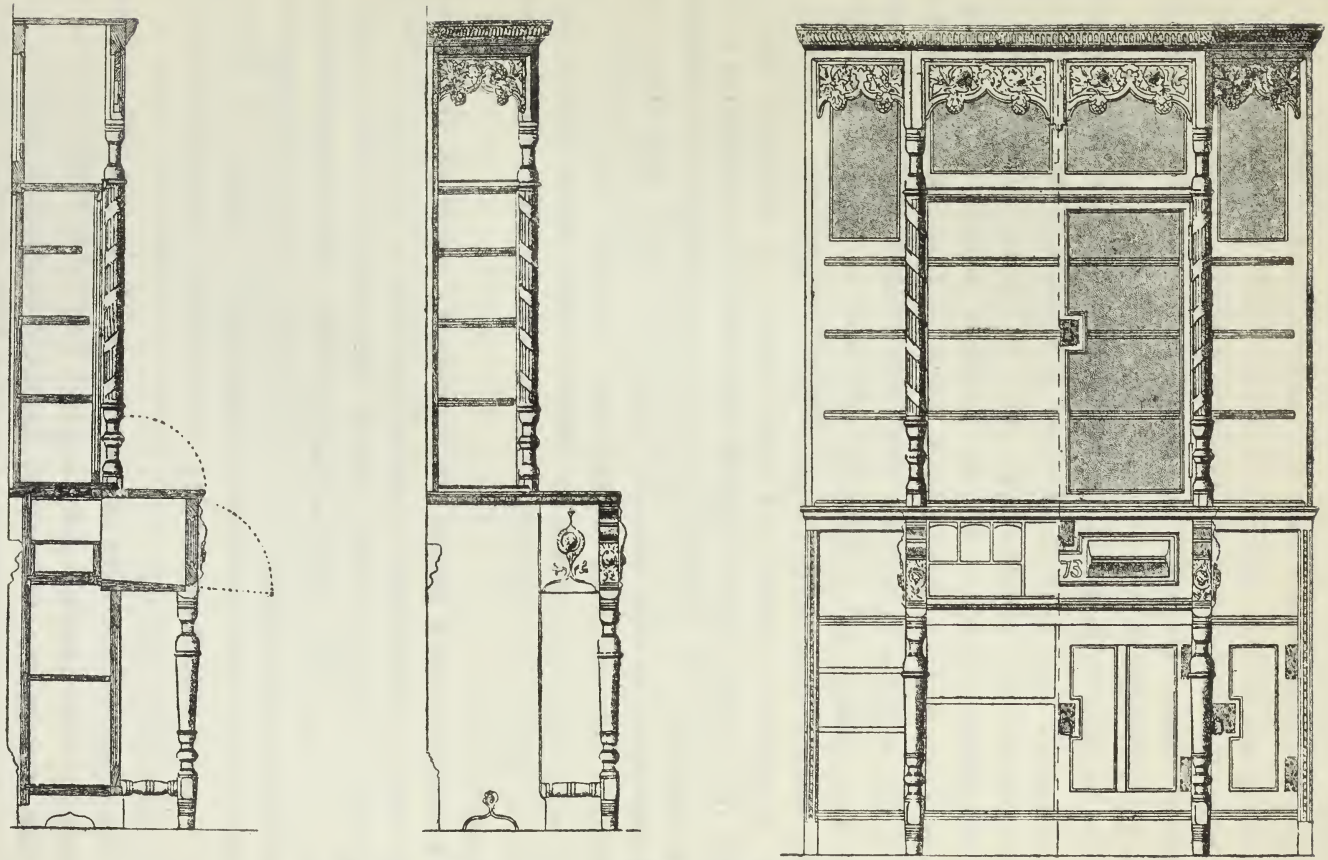


FIG. 54.—DESIGN FOR A COMBINED CABINET AND DESK IN OAK.

earlier frames for pictures and mirrors own, when gilt, a Florentine ancestry; when black, they are naturally of Flemish type. He also designed a few painted frames; some especially suited to the reproductions of the Arundel Society. His own Arundel triptychs were framed, at great cost, in ebony mouldings, personally designed.

The writer is inclined to think that, had Bentley designed any domestic furniture in the last ten years of his life, he might have turned with pleasure, in spite of their Dutch ancestry, to the simplicity of some of the English models of the reign of Queen Anne and the first thirty years of the eighteenth century. He liked antique furniture and bric-à-brac, both for its merits and for reasons of sentiment, and had a passion for Oriental china which he could rarely afford to gratify. Although he had acquired a number of good pieces of furniture and some china, he could never rightly be termed a collector; which may probably be attributed to the restrictions of circumstance (circumstance in this case being in the shape of a large, young family). He was wont to say that to avoid temptation it was necessary that he should go about with empty purse, for "If I see a piece of 'blue and white' it is more than I can do to pass it by!"

Among the old pieces (of furniture) collected from time to time may be mentioned, to show the range of his taste, a William and Mary tall case clock, inlaid elaborately all over with marquetry; a number of good Hepplewhite and Shearer chairs; a few Chippendale chairs; oak chests and a large gate-legged table of the seventeenth century; high-backed chairs of Charles II date; some Dutch marquetry side tables; and card tables of the late eighteenth century.

As regards the choice of material, we have noted how ebonized mahogany was employed for a great deal of the furniture designed in the 'seventies. Otherwise Bentley employed oak or walnut, invariably giving preference to the former where strength and durability were required. Carved frames were usually made of

pine. He would never tolerate veneer in his earlier years, though later, we are told by the late Mr. Knox, who worked for him in this craft for twenty-five years, he would sometimes allow it. Gilding and painted decoration may, as we have seen, both be found in designs based on Italianate styles. On deal, which he could never be persuaded to use, and pitch pine he heaped scorn and detestation on account of their lack of durability and the tendency to become shabby "in no time."

It will be recognized as wholly congruous with Bentley's practice that it should never have occurred to him to standardize any of his drawings and found any sort of school, or attempt to set a fashion in modern furniture design, as Morris did.

It is proposed to end this brief survey of Bentley's furniture designs with a descriptive list of those pieces of which we have notes :

Chairs.—(1) The earliest, already mentioned, dates from 1865, and boasts a Gothic flavour, in the build of its chamfered legs ; the stuffed back and seat, square and rather thick-set, are covered in leather.

(2) A dining-room set of twelve small and three arm chairs made in 1873 for Mr. Sutton of "Sunnydene," Sydenham. The carving in each is varied ; the square seats and backs are upholstered in leather ; the latter being set in a wooden frame with carved top rails, in formal floral devices ; the front rail of the seat is likewise carved. They are constructed of ebonized wood, which in recent years has been coated with varnish.

(3) A rather similar set of six, upholstered with stamped velvet, were made for the late Prebendary Barff in 1874. Their Flemish character was very marked.

(4) A year later Bentley designed for himself a set of eight dining-room chairs ; they were constructed of oak, kept light in colour, the stuffed seats and backs being covered with pigskin. The shape and general details of structure were similar to (2) and (3), but in the carved device on the back top rail was introduced his wife's name flower, the marguerite, growing in formal spreading

fashion from a vase. The favourite pomegranate appears in the front rail of the seat.

(5) (1873) An armchair designed for Mr. Sutton was distinguished by turned legs and a row of little turned balusters just below the seat frame in front. Its upholstered seat was covered with velvet. The back details have more of a Renaissance flavour : a square centre panel, scrolled around the edges and carved with pomegranates, has pomegranates and scrolls surmounting the top bar, which is tongued into fluted uprights. The arms, set back from the front, are supported on balustrading similar to that below the seat.

(6) In a third type of chair seat and back are upholstered with velvet and edged with narrow tied fringe, but the padding is confined to the upper part of the back and the carved rail runs across beneath it. Similar carved floral detail adorns the seat in front. The turning of the legs is more graceful and classical than in either of the foregoing chairs. This set was made in 1883 for Mr. T. C. Lewis.

Completely upholstered easy chairs and sofas were made for himself and for Mr. Lewis ; they were covered with stamped velvet, executed from his own designs. The sofas have a stuffed headpiece, and approximate more nearly to the simpler Empire shapes than any other.

Tables.—(1873) The details of an occasional table made in ebonized oak for Mr. W. R. Sutton are given here since they afford a typically excellent illustration of the source whence Bentley's inspiration in such matters derived. It is drawn to 2 in. scale, and forms part of the drawing-room furniture designed for "Sunnydene" (Plate XCI).

Several "occasional" tables, of ebonized wood, not unlike the last, were also made for Mr. Lewis.

Dining-Tables.—Bentley's own, designed in 1875, to go with the chairs already described, is typical. It measures 7 ft. 6 in. by 4 ft. 6 in., and has two leaves to be affixed when desired at either end on runners. The legs are turned ; the centre bar

PLATE XCII.—GRAND PIANO IN EBONIZED WOOD, FOR SUNNYDENE, SYDENHAM.

PLATE XCIII.—MIRROR FRAME (7 ft. 6 in. × 3 ft. 8 in.) FOR THE LATE MR. HARRIS HEAL: WOOD, CARVED AND GILT.

carries a series of turned balusters united by arcading; and the end stretchers take a semicircular curve inwards to join the centre bar. The under-framing of the table is moulded, and the ends of the draw runners are carved with leaf ornament. The Sydenham dining-table is a good deal larger, measuring 24 ft. by 8 ft.

Oaken tables for dining-room and play-room use were designed for St. John's College, Beaumont, in 1887; in shape they are octagonal or rectangular with good solid tops and turned pillar legs. The stretchers are arranged in X shape in the octagonal tables; in the others there are low end rails united to a central longitudinal one.

Sideboards.—The architect's own sideboard was, we venture to assert, the best he produced. It is of high dresser form enriched with a wealth of refined carved ornament. The lower portion consists of two deep cupboards, that on the left wholly taken up with drawers, while the right-hand cupboard is arranged with shelves in its upper part and a deep drawer below. The doors are panelled and richly carved with the emblems of the master and mistress of the household—the eagle in one panel, the marguerite in the other. On the stile between their initials J., M. are linked with tasselled cords, in a charming piece of symbolism. The top portion of the sideboard has central and lateral carved buttresses of slight projection, set back between which, in its lower half, are shelves designed for the display of Nankin plates. The upper and slightly projecting part of the back is carved with two panels of fan ornament beneath a frieze displaying boldly the motto "Be Merry and Wise." The cornice is rather wide in projection to afford space for a row of Delft jars and beakers.

Of Mr. Sutton's sideboard of plainer type, it will suffice to say that it is built of oak and not ebonized as are the chairs that go with it. The pot-board beneath the middle cupboards is an attractive feature in a piece that reveals other Jacobean traits. Its date is 1869.

Cabinets.—Grouped under this heading are decorative pieces of several types; there are standing and hanging cabinets with shelves enclosed within glazed doors for the exhibition of ceramic and other treasures; combined escritoires and cabinets, having cupboards below and shelves above; and finally stands designed for the special purpose of supporting antique cabinets. The ebonized and painted cabinets in the Venetian drawing-room at Carlton Towers (Plate LXIX) are specimens of the first sort; in similar style is the "Sunnydene" piece (1872), which is painted with scenes and characters from the *Midsummer Night's Dream.* The diagrammatic drawings on p. 575 show front and side elevations, and a section of a combined desk and cabinet, cunningly contrived. The opening of the small upper lateral cupboards can only be achieved when the desk is let down. Among hanging cabinets may be mentioned a very beautiful pair with gilt framing and glass panels, bombé to follow the shape, designed in 1881 for the drawing-room at "Sunnydene." Another, made in 1874 for Mr. John Whitaker, now of the Grange, Whetstone, was "a very pretty one, with dainty columns and mouldings and a little sketch of a figure for the panels," says the owner.

Bookcases.—Simple eighteenth-century fittings were designed for the library at Carlton Towers in 1876, and a small oak bookcase similar in detail to the other furniture there was made for the morning-room at "Sunnydene" in 1877; while new bookcases formed part of the study equipment of 4, Earl's Terrace, Kensington, renovated and decorated in 1881 for Baron A. von Hügel. The beautiful carved walnut bookcase which formed part of the back dining-room adornment at 70, Eccleston Square, executed for the Hon. Richard Strutt in 1883, was the first work undertaken by the carver, Mr. John Daymond, to Bentley's order. The Renaissance design, which is enriched with floral swags, harmonizes with the organ-case and chimney-piece put up at the same time.

Organ-Cases and Pianos.—As regards the former, one can but, when details are not forthcoming, enumerate those known to

have been designed by Bentley for domestic use.[1] The first (1864) was for Bishop F. R. Nixon, then just retired from the diocese of Tasmania, of which he was the first occupant (1842–64). This organ was for his house near York; whether it still exists one cannot say. For Fairlawn, near East Grinstead, the residence of Mr. Oswald Smith, the banker, a case was designed to contain a Lewis organ in 1873. For that made for Mr. H. Sydney Smith, of Woolton, Wingham, near Canterbury, in 1874, Bentley designed the panels, to be carved in mahogany by Knox. The organ made in 1876 for "The Downage," Hendon, the house of Mr. Webb, of the cutlery firm of Mappin & Webb, was after his death taken to a London house and subsequently again moved. Its present whereabouts is unknown, if indeed it still exists in its old form. The organ for the People's Palace, presented by Mr. Dyer Edwardes in 1888, was built by Lewis, the case from Bentley's designs. Additions have since been made to the latter by the architect of the building, who put up two dummy towers.

As the best example of Bentley's method of dealing artistically with so difficult a problem, is illustrated the fine grand pianoforte case designed for "Sunnydene" in 1875. The wood is ebonized, the panels carved in intricate and beautiful style; noticeably fine too are the curved side and the details of the carved and turned stand. Bentley also designed several upright instruments, in all cases ebonized and adorned with carved and fretted panels both above and below the keyboard (Plate XCII).

Bedroom Furniture.—Six or eight mahogany wardrobes, of classic Renaissance design, were made for the bedrooms at Carlton Towers. Their cornices were modelled after a design by Grinling Gibbons in St. Paul's Cathedral. A certain amount of the new furniture made for Carlton Towers for Lord Beaumont was under Chippendale influence and style, intended to harmonize with the vast quantity of magnificent specimens of this period that the

[1] Reference is made to church organs in Chapter XXIV, among other ecclesiastical furniture.

house already contained. On the occasion of one of Bentley's visits, while the work of decoration was in hand, he discovered to his amazement several vans laden with modern furniture, sent on Lord Beaumont's order, being unpacked. Summarily stopping the process, he led his client away to inspect his recent treasure trove: quantities of beautiful old furniture stowed away in lumber rooms. When brought out and sent up to London to be restored, we are told there were two truck-loads of magnificent Chippendale The chairs, which were especially fine, had seats of immense width.

Some of the beds in the state rooms were made from Bentley's designs, and we believe all of the hangings to beds and windows

Frames.—Very numerous were the designs for picture and mirror frames. Cursorily to mention a few, there was the gilt mirror at "Sunnydene" over the piano, partly visible in the photograph (Plate XCII); four carved and gilt frames for large paintings of the Four Seasons by the late W. Christian Symons in the same house, besides six smaller frames for other pictures; the carved frames made for portraits in the picture gallery at Carlton; that for the portrait of St. Aloysius Gonzaga in the drawing-room at Beaumont College (1890); an overmantel mirror, consisting of three panels and a ledge for china, made for Mr. Whitaker at the same time as some carved pine picture frames in 1884; a fine gilt mirror frame for Mr. John Courage in 1895—and besides many more, the superb "Queen Anne" mirror made for the late Mr. Harris Heal in 1889.

Textiles and Wallpapers.—Since it was as difficult in the 'seventies to obtain materials of good design as it was to buy decent modern furniture, Bentley was constrained to design and have manufactured at great cost any textiles he needed for domestic purposes. Such were the superb cut velvets for wall and window hangings at Carlton; stamped Utrecht velvets for upholstering furniture; and some woollen materials with delicate blue or light red formal Renaissance patterns woven on white grounds. Similar conventional patterns for wallpapers were supplied in considerable variety to the "Muraline" firm, who

produced fine oil-printed papers which were both durable and washable.

Designs for Embroidery and Needle Work date from 1864, when he began to make drawings for ecclesiastical vestments. St. Francis's, Notting Hill, owned a banner, a tabernacle veil, three benediction veils, a processional canopy, and two altar frontals, red and purple; the Redemptorists at Bishop Eton had some altar frontals and veils; and the Franciscan nuns two banners, designed at this early period.

A large processional banner, the subject Christ displaying His five wounds, was made in 1873 for Christ Church, Clapham, for the late Rev. Bradley Abbott. It is fashioned in appliqué of silk and velvet, with embroidery. The last ecclesiastical apparel of which we have found a note is the white and gold altar frontal designed for Holy Rood, Watford, in 1890. For Mr. W. H. Weldon (Norroy King-at-Arms) he had prepared a design for an embroidered chair seat in 1888.

CHAPTER XXIV

ECCLESIASTICAL FURNITURE IN MARBLE, STONE, AND WOOD FROM 1870—SOME MURAL DECORATION—MONUMENTS AND MEMORIALS

Introductory—(1) *Catholic Altars, Shrines, and Triptychs*—In London, St. Charles, Ogle Street—Poor Clares Convent, Cornwall Road—Oblates' Private Oratory, Bayswater—St. Mary's, Horseferry Road—Cardinal Manning's private oratory—St. John's, Brentford—St. James's, Spanish Place. (2) *Anglican Altar and Chancel Painting*—In London, St. Gabriel's, Warwick Square, and St. Luke's, W. Norwood. (3) *Catholic Altars, Shrines, and Triptychs*—In the Provinces, St. Peter's, Doncaster—St. John's, Old Cumnock—Redemptorist Church, Bishop Eton, Lancs.—Private Oratory, Llanvair, Ascot—Limerick commissions unexecuted—St. Cuthbert's College, Ushaw—Holy Name, Manchester. (4) *Fonts and Font Covers*—In London, at Christ Church, Streatham; in the Provinces, at St. Mary's, Westerham, and St. Peter's, Doncaster. (5) *Pulpits*—in the Provinces, at St. Mary's, Cholsey—St. Anne's Cathedral, Leeds. (6) *Miscellaneous Church Accessories*—Reliquaries and relic cupboard, Farm Street Church—Stations of the Cross in Church of the Sacred Heart, Wimbledon. (7) *Organ-Cases in London Churches:* St. Peter's, Vauxhall—St. Anne's, Brondesbury—All Saints', Old Kent Road—St. George's Presbyterian Church, Croydon—St. John's, Wilton Road—St. Mary's, Newington—St. Paul's, Onslow Square—St. John's, Hammersmith—St. Etheldreda's, Ely Place. (8) *Organ-Cases in Provincial Churches:* St. Hilda's, S. Shields—St. Mary's Cathedral, Newcastle-on-Tyne—St. Patrick's, North Street, Glasgow—St. Stephen's, Norwich—St. Clement's, Leeds—St. John's Cathedral, Salford—St. Marie's, Sheffield—St. Mary the Virgin, Saffron Walden. (9) *Organ-Cases in Village Churches:* Parish Church, Little Bookham—Parish Church, Herne, Kent—St. Mary's, Westerham—All Saints', Hordle, Hants—St. John the Baptist, Wonersh—Parish Church, Denton, Lincs.—Convent of Perpetual Adoration, Taunton. (10) *Monuments and Memorials to:* Mother M. Elizabeth Lockhart—Mrs. Hartley—Rev. G. B. Yard—Professor and Mrs. Barff—Cardinal Manning—Wilfred Watts-Russell—Caroline Stacey—Mrs. J. A. Whitaker—Mrs. Hutchins—Mrs. Peek—Lady Alice Gaisford—Ellis—Mrs. Caroline Thorne—W. L. Butler.

BENTLEY'S passion for fine craftsmanship obtained, time and again, adequate outlet and opportunity in the designing of numerous ecclesiastical accessories and furnishings in marble, stone, wood, metal, and glass. The secret of the measure of his success lay in great part in the combination of two vital factors, not the

least important of which was a wide knowledge, both instinctive and acquired, of the capacities and limitations of materials. In the second place Bentley was clever in the choice of those to whom he entrusted the materialization of his ideals. We read, in the diaries of early days, of pathetic struggles with uninspired carvers and attempts to produce the divine afflatus by "palm-oil" allied to much precept and supervision; for instance on one occasion: "Gave the carver 10*s.* on condition he pleased me and did his best"—a generous gift, when one considers the narrow margin of income at that period. And of course always there was bound to be the struggle between ideals and their realization.

But gradually Bentley gathered about him a few individuals and firms willing to become the faithful exponents of his ideas. Such, to speak only of workers in wood and stone, were Earp of Lambeth, to whom was confided practically all the early architectural sculpture for about twenty-three years; John Erskine Knox, the wood carver, whose studio at Kennington turned out quantities of furniture and decorative work, chiefly domestic (notably that at Carlton Towers, Yorkshire), until late in the 'eighties; John Daymond, of Vauxhall, responsible for the production of some of the most splendid of the architect's designs in marble, stone, and wood from 1883 till the end of his life; Henry McCarthy, the sculptor, a faithful interpreter for over thirty years. That Bentley abhorred the slipshod, and had no use for poor and insincere craftsmanship, will have long since become abundantly clear to the reader of these pages, and one can almost hear him remarking forcefully to a young aspirant for work: "A bad carver is fit neither for earth nor heaven!"

Within the bounds of this chapter it has been endeavoured therefore to collect notes on ecclesiastical furniture in the metropolis and the provinces not already included in Chapters XVI and XVII, which are confined, it will be recalled, to churches and chapels built wholly or in part by Bentley. The prodigality of thought and supervision manifest in several of the works about to be described would have well-nigh sufficed for the erection of an

entire building. To quote but one example among many, there is that splendid and opulent waking dream, the altarpiece of the Assumption in the morning chapel at St. James's Church, Spanish Place, a welding of Bentley's mystic vision and pure faith into this miracle of fancy and invention.

To provide a simple survey of the subject it is proposed to take first the altars and shrines in London churches and chapels, and next those in the provinces, in their respective chronological sequence, subsequently dealing in turn, on the same plan, with other items of ecclesiastical furniture.

Altars, Shrines, and Triptychs in London

The Church of St. Charles Borromeo, Ogle Street, Langham Place, W., is a Gothic structure moulded on the Gallic style in vogue when it was built by Messrs. Willson & Nichol in 1863. The partners, it would appear, were not in any way displeased that their friend Bentley should (in 1870) receive a commission from Father Canty, the priest in charge of the mission, to prepare designs for an important high altar and reredos; it is certain that had they disapproved, he would never have accepted it. He thereupon sketched two suggestions, one of which was duly accepted. The rejected design was differentiated not only by the greater opulence of sculptured detail, but also by a reduction of scale and the absence of much of the ornamental tilework to be seen in the reredos erected; and above all by the more definitely insular character of the detail, which would perhaps have proved less in harmony with its French environment.

The reredos, consisting of three stories and measuring 30 ft. 6 in. high in the centre and 23 ft. high at the wings, occupies, as to the two lower stories, the entire width of the east wall of the sanctuary, to which it is united. The lateral portions of the ground stage, up to the level of the dossal and throne, are clothed with tilework, a dado of plain green tiles being surmounted with fine encaustic tiles patterned with birds and lions arranged face

to face in alternate pairs. The alabaster piscina is placed in the central panel of tilework.

From the moulded alabaster string which crowns the lowest stage, spring a trio of slender serpentine shafts, carrying two cinquefoil-headed arches, which enclose, up to a third of their height, the alabaster tracery of a pair of trefoil cusped arches. The main arcading is backed, above these, by delicate diapered decoration. A second string of moulded alabaster above the arcading crosses the whole structure, the wings of which terminate in a machicolated cornice.

The central portion is occupied, as to the lowest stage, by the high altar, dossal, and throne. It consists in the middle stage of a cinquefoil alabaster arcading, borne by green marble shafting, and backed as to its lower third by tiles arranged in chevrons in a manner somewhat more ornate than the similar wing treatment. Full-length figures of saints painted on slate occupy the upper portion of these spaces, with the exception of the central one, wherein is depicted our Lady crowned and seated with the Child on her knee. In the third and highest stage the alabaster arcading is repeated, with variations of detail, a broad central rectangular panel being devised to contain a painting of the Crucifixion, flanked by four trefoil-headed ones, two on either hand, likewise containing representations of saints. The richly moulded frieze and cornice with fleur-de-lys brattishing which crown this central portion of the structure are enriched by gilding, which is employed elsewhere also with good effect, notably in the throne and canopy and the figures of angels which stand upon the terminal buttresses of the high altar. Its dossal, composed of slabs of light green marble, up to the top of the alabaster tabernacle is headed with a traceried arcading of the latter marble, which is continuous from the throne to the outer buttresses. Two tall and slender columns of Griotte marble spring from the gradine to carry the crocketed canopy.

The tabernacle, carved in the spandrels of its arch with two kneeling angels swinging censers, has lateral columns of green

marble, cinctured with alabaster annulets, and a brazen door rich in engraving and enamel work. The central theme is Christ seated in royal robes, with right hand upraised in blessing. The altar, mainly constructed of Derbyshire marble, has an alabaster footing and green marble columns to support the mensa. The frontal, recessed on either hand, is brought forward in the centre, where an oblong alabaster panel displays within a pair of sunk quatrefoils two painted incidents in the life of the sainted Cardinal St. Charles Borromeo.

This work attracted deserved attention in the early 'seventies; though some criticised the employment of polished alabaster. "It contained," says Mr. Willson, "a set of well-studied and beautiful paintings by Mr. N. H. J. Westlake, executed on slate. The result of using polished alabaster, from which the accumulation of our atmosphere could easily be removed, is scarcely successful. As to the paintings so justly admired, an ignorant 'decorator' has long ago, alas! touched and spoilt them with his varnish."

Bentley completed the chancel in 1872 with tile flooring and marble altar steps, and an alabaster communion rail of a fine though somewhat heavy design. It consists of alternate solid and pierced panels, devised as quatrefoils surrounded by tracery, the sculptor being Henry McCarthy. The gates of wrought iron gilt were made by Hart of Bloomsbury. The oaken seats of the chancel and the aumbry door were carved by J. E. Knox. These two men, McCarthy and Knox, valued and trusty workers for Bentley as we have already seen, were discovered by him through the workshops of Earp of Lambeth; they were then young beginners. Ever quick to recognize the intelligent spirit and sensitive hand of the born craftsman, he was eager to encourage it with all the work he had to give, so that both men rapidly became well-to-do masters of their own workshops and studios. This, coupled with the architect's insistent supervision and correction of models, and the pains devoted to training his craftsmen, accounts for the exceptional perfection of finish and the mediæval vigour characteristic of all Bentley's productions.

To return to the Ogle Street church after this brief digression, this account may conclude by a mention of the new frontal to the Lady altar in 1879; it is merely a simple alabaster slab, powdered with incised fleur-de-lys around a central sunk and moulded quatrefoil panel, wherein is sculptured in relief our Lady's emblem, a vase of lilies. He further carried out the painted decoration of the walls of sanctuary and nave, and made some slight improvements to the existing font.

The Convent of Poor Clares Colettines in Cornwall Road, Notting Hill, possesses in its chapel—or rather twin chapels—a specimen of Bentley's work, designed in 1871. This is the tabernacle and canopied throne in the visitors' chapel, and the curiously adapted tabernacle on the other side of the same wall, in the nuns' chapel. Being an enclosed order, even the celebrant priest is not allowed to stand on their side of the grille. The entire scheme involved in Bentley's design was for a pair of marble altars, placed back to back (divided by this intervening wall), and provided with devices whereby the religious could follow the movements of the celebrant's hands at Mass and participate in exposition of the Blessed Sacrament.

The altars were to be built of white alabaster and Hopton Wood stone, with serpentine shafts for the frontal and panels of the same green marble inlet into the alabaster portion of the reredos. Its cornice and the structure of the canopied throne were to be carried out in Caen stone, while the altar frontal was to receive further enrichment by means of painted panels, the subjects being the Annunciation in the outer chapel and figures of St. Francis and St. Clare in the inner. For reasons of which the writer and members of the present community are not cognizant, the idea was in part abandoned, a portion only of Bentley's design being carried to fulfilment. This embraced the tabernacle and canopied throne, divorced from any form of reredos, and rising from a wooden altar on the outer side of the grating; the tabernacle alone, flat with the wall above another wooden altar, being all that was retained on the enclosure side.

The nuns' tabernacle, devised in alabaster and Griotte and enclosed with iron doors of which the abbess keeps the key, is unlocked at times of Exposition, and through a panel of glass the religious are able to see the monstrance raised upon the throne on the other side. The door of the actual tabernacle is gilt, and enriched with engraving, enamel work, and precious stones; the figure of our Lord enthroned and crowned occupies its central panel. Two flying angels support the throne canopy, a three-storied crocketed hexagonal spirelet springing from a corona of fleur-de-lys. The effect is good, but it must be admitted that it would have gained infinitely had the altar and reredos in keeping been carried out.

In 1870 Bentley designed an altar for the private oratory for the house of the *Oblates of St. Charles*, Westmoreland Road, Bayswater, a very simple Gothic structure of wood painted. In the frontal is a recess to contain a recumbent figure of the dead Christ. The tabernacle and a little stencilled decoration in the roof of the oratory were executed at the same time.

For the Jesuit Church of *St. Mary, Horseferry Road*, Bentley did a high altar throne between 1871 and 1872. This classical building was pulled down after 1903, when superseded by the opening of Westminster Cathedral, and the throne, together with the various objects designed by Bentley for the church's furnishing, such as a lamp and candle branches, flower stands, banners and a decorated canopy, were taken away to be utilized in other places.

The next altar to figure in our series was also for the Westminster district. Cardinal Manning, after the purchase of the site for the proposed memorial cathedral to his predecessor, decided to take up his abode in its immediate neighbourhood, and having acquired the large gloomy building in Francis Street known as the "Guards' Institute," he moved from the old residence, No. 8, York Place, Baker Street, into the new and more spacious quarters in 1873. Bentley was desired several months earlier by the Cardinal to design an altar suitable for the private

chapel in the new abode, with the proviso that extreme simplicity should be its keynote.

A Quaker-like sobriety was preserved, therefore, even in the colour of the materials, the altar being in great part composed of grey Derbyshire marble, with mensa and copings of Hopton Wood.[1] Plainly jointed slabs of alabaster were to form the recessed frontal, the sole touch of stronger colour being the two serpentine shafts to carry the altar slab. The structure was to include a super-altar and gradine of Hopton Wood, surmounted by an alabaster reredos, " semé " with incised and gilt fleur-de-lys. A very simply carved cornice of Caen stone, centrally bearing a shield with I.H.S., formed the culminating feature. Apparently the altar was partly made before the Cardinal moved, who being in a state of uncertainty as to the requirements of the new chapel, wrote to Bentley rather high-handedly as follows :

" 8, York Place, W.
" *March* 6, 1873.

" My dear Mr. Bentley,

" When I received some time ago a sketch of the altar as it might be changed, I returned it because I had only wished to know what the cost might be to extend the length and breadth. I was uncertain what my chapel would require or admit : and also whether I should retain its present form with a reredos. I have now decided not to do so, and only to use the materials of the altar, adapting it to what I wish.

" I would therefore ask you to direct Mr. Cooke [*the stone mason*] to send the altar in its present state to the house in Westminster. It is in Francis Street, Vauxhall Road.

" Your reputation shall not suffer by any of my aberrations of taste or proportion.

" Believe me, always,
" Faithfully yours,
" Henry E., *Archbishop of Westminster.*"

[1] It seems that certain of the materials prepared for the Poor Clares' altars (see p. 589) were, by the Cardinal's wish, utilized for his own altar.

Poor Bentley! He had known how to suffer many things from his Eminence's "aberrations" during the years the Hammersmith Diocesan Seminary was a-building.

The altar, finally adjusted much as the inch-scale drawing shows it, and minus the reredos, was subsequently moved to its present home in the private chapel of new Archbishop's House, Westminster. Later in 1873 Bentley designed for it an alabaster tabernacle—a wrought iron safe, lined with white satin, its repoussé copper-gilt door being enriched with stones and enamelling.

The church of *St. John the Evangelist*, Boston Park, Brentford, a severe erection of yellow brick under a slated roof, almost destitute of architectural features, was built in 1866.[1] The mission being desperately poor (during the three years antecedent to the above date it was unable to support a resident priest), its church necessarily remained for nearly two decades innocent of decoration, while the simplest types of ecclesiastical furniture had to suffice. When the late Rev. J. W. Redman took charge of the mission in 1879 he energetically set to work to procure money for the embellishment of the church.

Later he consulted Bentley, who in 1883 built him a low front enclosure wall, of brick with stone coping and iron gates. The following year saw the production of a small but dignified high altar, throne, and reredos, richly carved in oak, and intended to be completed with polychrome decoration and gilding. The style is that of the late fifteenth century. The frontal is divided into traceried panels, three wide and two narrow, the arcading enriched with multifoil cusping taking the flattened ogee form. A continuous line of moulded quatrefoils adorns the super-altar, while the end buttresses have leaf ornament in square pateræ and terminate in a twisted pedestal on which kneels an angel bearing a shield. The reredos is a beautiful example of the carver's art in its panels fretted *à jour*, surmounted with delicate brattishing. These pierced panels, three on either side, divided by

[1] The name of the architect is unknown to us.

crockets, contain a leafwork design within quatrefoils. The central portion of the reredos contains within an ogee opening a deep recess intended to embrace the tabernacle—a purpose it does not fulfil, since the present tabernacle, a square iron safe, is evidently of a temporary nature, and simply stands on the altar in front of the recess.

The throne tapers, in a graceful fashion, in three stages, to its elegant apex ; the lower is flanked by traceried open buttresses and a crested cornice, alike terminating in crockets. Next rises an octagonal stage, with open arcading and machicolated cornice mouldings above which shoots up the little fretted spire. Attached to the terminal buttresses of the reredos are effective wrought iron supports for curtains, having a candlestick at their outer ends. The woodwork was allowed to remain in its natural condition until recently, when the whole was clothed in paint and gilding by the Art and Book Company, who also added to the frontal the Medici Company's reproductions of Memlinck's triptych of the Crucifixion at Louvain.

On the south wall near the sacristy door is a three-fold frame enclosing a copy of the ancient Greek picture known as " Our Lady of Perpetual Succour " ; this refined piece of work is enriched as to the wings with a gilt tracery of fleur-de-lys on a background of dark blue ; over the outer sides of the wings, painted in the same tone, runs an interlaced design expressed in gold. The inscription on the cornice of the picture frame is " Auxilium Christianorum, ora pro nobis," surmounted by an elegant pomegranate brattishing. A simpler frame of larger dimensions, also by Bentley, will be found on the west wall of the church : it contains a painted picture of the Sacred Heart. The inner mouldings form a cusped ogee, beneath perpendicular tracery ; the architrave of the frame is carved with alternate pineapples and scrolls. This frame also possesses doors, which may, one imagines, be a later addition.

It appears that Father Redman desired to make some additions to the church on the north side, which Bentley in due course

designed, though it is obvious that they never materialized. But at the west end his touch is very evident in the organ gallery and the beautiful wooden screen beneath it which provides an ante-chamber or species of narthex to the church. The lower portion, opening by means of double doors on to the central aisle, is arcaded and filled with leaded glazing; above the cornice runs a panelled frieze with the favoured pomegranate motive introduced into the cusping of each flattened ogee tracery. A wooden balustrading protects the organ gallery above, with wrought iron members alternating with the wooden balusters; but the metalwork gives unmistakably the impression of being an addition by another hand.

Of the five pairs of windows in the north aisle it seems that to Bentley should be attributed the design for the stained glass in one couple only, that nearest to the Lady altar at the east end. The subjects depicted are St. John administering communion to the Blessed Virgin and her Coronation. The inscription beneath begs prayers for the good estate of N. H. J. Westlake, the glass painter, and J. W. Redman, priest of the church.

In another place reference has been made to the six superb high altar candlesticks. Regarding these, the clergy now in charge of the mission tell of high and perhaps tempting offers of purchase from dealers, who, it would seem, covet them in order to break up the set and sell them in pairs at a handsome profit to grace Anglican altars (p. 565).

Paramount among the splendid and sumptuous examples of Gothic inspiration produced in the last decade of Bentley's life, are those possessed by the church of *St. James, Spanish Place*, which stands at the back of the building that houses the world-famed Wallace Collection. Originally the chapel of the Spanish Embassy in London, the present church was built between 1887 and 1890 to replace the small edifice with a history dating from penal days, then pulled down. This structure, built in 1740, was supported by the Spanish Government, not being thrown open for congregational use till 1827.

The late Canon Barry—priest in charge of this missionary district in 1887, when the ground lease of the old chapel expired—was anxious that Bentley should receive the commission to build the new church, a building to be adequate in size and magnificence for the fashionable quarter which it served. The Canon's project was thwarted, however, by Cardinal Manning's insistence that the design should be made competitive, a decision to which he necessarily was forced to bow. The award was won by Messrs. Goldie, Child & Goldie, by whom the new church, a thirteenth-century Gothic edifice with plain lancet windows, was completed and opened in September 1890.

Apparently (the structure being finished and out of the architect's hand) the Canon saw no reason to refrain from enlisting Bentley's services when it came to providing altars, metalwork, and decoration for the furnishing of the new building. To him accordingly he turned in the following year, opening an important list of commissions with a requisition for an altar and canopy to St. Joseph. In the following year some of the fine metalwork was put in hand, notably communion rails and candelabra, to be followed by the great altarpiece and Lady altar later described, the small Lady altar, a canopied pedestal, an altar and reredos dedicated to the Sacred Heart, a pulpit and sound board, sets of altar candlesticks, and a design for the high altar. In 1899 the seven splendid opus sectile panels of the apse arcading and the sanctuary grilles were put in hand, while, at the time of his death, Bentley was engaged upon designs for a truly sumptuous reredos and tabernacle and pendants for electric light.

Before discussing these objects in greater detail it should be explained that owing to the absolute ban of those lately in authority at St. James's Church, no illustrations of Bentley's work therein may appear in this book. They utterly refuse to allow any photographs to be taken, while with equal firmness asserting their right to prohibit the publication of the existing photographs and drawings, on the ground that these designs being made for the sole benefit of St. James's Church, their uniqueness should be

jealously guarded and all opportunity for the copyist withheld. It is with great regret, therefore, that we are unable to include anything, even a reproduction of Bentley's design for the sumptuous reredos which the church should and might have possessed. It was upon this beautiful drawing that the architect was working just prior to the seizure that terminated fatally. Since the full-size details had not been accomplished, the design for this unique and splendid object was rejected, on the ground that, in the opinion of those in charge of the church, it would be impossible for another hand to interpret it aright and carry it out correctly from Bentley's inch-scale drawing.

The existing bronze reredos was made some years later from the designs of the late Mr. Thomas Garner, to whom also are due the high altar candlesticks (a reproduction of those in the church of San Petronio, Bologna, made by Niccola da Crema of Siena in 1361), the altar cross, the corona and suspended baldachino.

The altar itself, whose opus sectile frontal, painted by Sears prior to the architect's death, was then in the safe keeping of the clerk of the works at Westminster Cathedral, was however completed and erected by the Bentley firm, the marble work being undertaken by Messrs. Farmer & Brindley. The shafts are in verde antico, the mensa formed of an Italian " sport " marble of yellowish tone chosen by Bentley, while the super-altars are composed of an over-strongly marked yellow-toned pavonazzo in place of the light cipollino hinted at in the drawing. The general structure is carried out in statuary marble, which is used for gradine, plinth, caps, bases, and tracery.

In the centre of the beautiful composition in opus sectile that forms the altar frontal is depicted, against a dull blue background, the Blessed Virgin enthroned, with the Divine Child upon her knee, and attended by a concourse of saints. The standing figures on her right are St. Peter, St. Mary Magdalen, St. Thomas Aquinas, St. Edward, King and Confessor, the Venerable Bede, and St. Francis of Assisi; in the foreground kneel the Three

Shepherds and St. Stephen, Protomartyr. Represented standing to the left of the central figure are St. George, St. Benedict, St. James, St. Thomas of Canterbury, and St. John the Divine. The kneeling saints are St. Agnes, the three Magi, and St. Joseph. The colour being reserved and delicate is extremely harmonious, while the grouping of the twenty-two figures and treatment of their heads and draperies is masterly. Mother-of-pearl is introduced into the nimbi in place of the conventional gold treatment. The writer was informed by the late Canon Gildea that Bentley announced his intention of utilizing this beautiful shell for the main part of the background; and that those who came after him preferred not to attempt that which they felt only he could have brought to a successful issue.

Bentley's reredos, throne, and tabernacle were designed to be executed in bronze gilt, with enrichments of mother-of-pearl and lapis lazuli. The leaf design bordering each panel was to be carried out in pearl mosaic, to which the jewel-like bosses and oblongs of lapis would provide effective contrast. The pencil notes on the drawing remark that the foliage in each panel and the monograms of the shields of the angels were to be varied. Metal supports, masked by the gold-wrought curtain, carry the cross-surmounted, diadem-like canopy of the throne, the whole structure being specially designed to soar in harmony with, and to strike a coherent note against, the acutely pointed arcading of the apse. The height of the dossal is 4 ft. 2 in.; of the terminal columns measured from the floor level to the top of the angels' haloes, 13 ft. 9 in.; from floor to the summit of the cross the height is 15½ ft.; the breadth measured from buttress to buttress being 14 ft.

The marble and opus sectile wall lining of the apse begun in 1899, was completed some time after Canon Barry's[1] death, which took place in December 1900. Up to the springing of the sevenfold arcading the mural decoration consists of painted

[1] The floor brass to his memory in the north aisle of St. James's Church was designed by Thomas Garner.

opus sectile squares, bordered with pale tinted glazed tiles and white marble beading, and having as base a deep unmoulded verde antico skirting. These opus sectile tiles display the sacred monogram in light red, white, and gold, the last very sparingly used.

Noteworthy among the fine detail at this lower stage is the treatment of piscina, aumbry, and sacristy doorway. The first, constructed of second statuary marble, is remarkable for the unusually beautiful line of its cinquefoil-headed arch and the cunningly wrought triple curve (or trefoil form) of the recess. The external triangular-headed moulding is emphasised by a ribbon of sea-green tilework; while beneath the projecting lower edge runs an exquisite band of sculptured vine leaves and grapes. Similar leafage appears in the spandrels of the sacristy doorway, between the deep trefoil-headed arch and the square hood mould.

The aumbry is similarly sculptured in white marble, but its wooden door, elaborately carved, conveys by a certain crudity of finish the impression that it cannot be Bentley's work.

The tympana of the seven arches embrace each a picture in opus sectile, six of the subjects being illustrative symbolically of the Holy Eucharist. Taking the series from left to right, the first, a symbol of the Viaticum, pictures the prophet Elias, to whom the angel brought the hearthcake, in the strength of which supernatural food he walked for forty days. Next the Last Supper is prefigured by a group of Jews eating the Pasch, standing girt and with staves in their hands. The third panel treats of the Vicarious Sacrifice, the scapegoat ram offered in Isaac's stead. Behind the high altar the central arch tells the story of the Great Day of Pentecost. In the fifth picture Melchisedech, prefiguring the Divine Priesthood, brings forth bread and wine, because he was a priest of the Most High God. Sacrifice again is the keynote of the next panel, Noe's thank-offering after the subsidence of the waters. The last arch on the right represents the spies sent out by Joshua to view the Promised Land, returning laden with their rich burden of the fruit of the vine.

The metal-gilt angels, bearing emblems of the Passion, affixed to the wall above the arcading are subsequent additions by Mr. Garner.

The large " morning " chapel on the south side of the chancel contains a very sumptuous and important Lady altar, the gift of the late Count Torre Diaz. The picture, enclosed within a wonderful example of the carver's art, is a modern copy of Murillo's " Assumption," and suffers, in common with the surrounding detail, from the darkness of the chapel, for rarely can it be seen properly by daylight. An admirable electric light equipment has been installed to remove this disability. The altar itself strikes a keynote of simplicity, in effective contrast to the rich gilding and detail of its dossal and altarpiece. The frontal, behind a slender sevenfold arcading of that dull yellow marble known as *Jaune Lamartine,* is composed of richly veined onyx cut from a block specially procured by the donor. From Numidia was brought the yellow and rose-veined marble used for base, mensa, and superaltar. The shafts of the frontal arcading are delicately moulded, an original arrangement of leafage crossing at the top to form the tracery. Spain furnished the marble known as St. Sylvester of which the gradine is built.

The material of dossal and reredos is wood, painted and gilt, the latter carved with a freedom and fancy that might have proved bewildering but for the coherence of the idea thus beautifully expressed. The dossal is broken up into nine panels, headed with tracery, wherein, on a golden ground, are painted nine half-figures, bearing, scroll-inscribed, the emblems whereby in the Old Testament the Holy Virgin Mother was prefigured and symbolized. There we see Jacob with the Ladder, Moses carrying the Burning Bush, Aaron the High Priest girt with the precious Breastplate and carrying the Blossoming Rod; Gideon comes next, bearing the Miraculous Fleece; then Royal David with the Ark before which he danced in holy exultation, Isaiah with a spoon and the smoking brazier of charcoal, Ezekiel holding a fortified gate, Daniel bearing a mountain, and Zachariah a seven-branched candlestick.

The altarpiece is in the form of a triptych of late Decorated ancestry, the middle portion being occupied by the before-mentioned picture of the Assumption. The mystical rose and the lily of purity are the central motives of its decorative framing; the former being introduced, in a pierced panel carved with flowers and leaves, at the base of the picture. The frame, headed by two superposed ogival mouldings, the intervening spaces filled with tracery, terminates in a crocketed canopy, enriched with pierced lattice-work and brattishing; two small angels upholding the Blessed Virgin's monogram, rayed and crowned, appear to hover delicately above these topmost details. A symbolic vase of lily blooms is carved within the tympanum of the arch.

The vine, fruit of the Holy Mother's cup of sorrow, twines and branches in the wings of the triptych, a fine effect being obtained by means of the great feature of this carving, namely its detached deep blue background. The monotony of overmuch gilding is avoided, and a splendid cadence of tone produced by the use of silver leaf, overglazed with blue, to emphasize the grape clusters, the clouds, and the feathered wings of the angels. Kneeling angels, four on either side, making heavenly music, are supported on the twining vine stems, while beyond the lateral edges of the frame float two larger scroll-bearing angels, extending the harmony of blue and silver and gold. The chapel is enclosed by altar rails, and possesses tall and splendid electric light standards, all by Bentley.

At about the same period and in the same style he designed the small Lady altar, set between a pier and the outer walling at the east end of the south aisle, and backed with a light walling up to the height of its reredos. It is surrounded by marble paving, raised one step above the aisle floor level, and wholly circumscribed by brass and gilt wrought iron communion rails. A fine grille screens the altar on the Gospel side. Gradine and super-altar are built of pale-toned cipollino from the Rhône Valley, satisfactorily contrasting with the warm rich grey of the Anglesey

plinth and the exquisite orange veins in the onyx frontal. The three plain slabs which, divided and bordered by narrow strips of pale green marble, compose this frontal were cut from the same wonderful block of onyx already mentioned as the gift of Count Torre Diaz. Smaller portions, jewel-like in their rich beauty of figuring, fill the lowest panels of the reredos, which, exquisitely carved and moulded in alabaster of a warm pinkish tone, consists of five panels, that in the centre being carried up above the rest to terminate in a traceried ogival canopy, borne on clustered shafting, gilt as to caps and bases. The central shaft is emphasized by colour, deep blue, and adorned with a running ornament of golden leaves and roses. Parti-gilt also is the open tracery of the canopy.

The five panels embrace opus sectile paintings of great charm and the delicate detail befitting a little shrine so near to the eye of the beholder. In the central space our Lady, crowned and robed in blue, gold, and white, stands upon a starry globe, upholding the Divine Infant. Two white-robed angels support a deep blue " cloth of estate " behind her, while the remaining background is coloured similarly, and powdered with golden arabesques. The side panels present on a self-same ground four angelic demi-figures, blue-winged, with golden diadems, bearing shields whereon on an azure field are displayed the words, *or*, Ave—Maria—Gratia—Plena. This dossal is surmounted by a cresting of fleur-de-lys terminated at either end by a golden crown above a shield with the Blessed Virgin's monogram in gold on a light blue ground. Many other interesting and lovely touches of fancy have gone into the fashioning of this perfect little shrine.[1]

The pedestal and canopy for an ancient statue of our Lady (believed to be the oldest venerated since the Reformation) is placed against the south-west pier of the sanctuary, and was carved in 1894. Polished Hopton Wood composes the slender pedestal, which has moulded buttressing and a scroll carved with

[1] It formed the central motive of a picture entitled " Le Mois de Marie," painted by Mr. Chevallier Taylor and exhibited at the Royal Academy in 1906.

the words " Salve Regina " on its front face ; the upper part is of wood gilt, the circular flat top of the canopy being outlined with a delicate leaf brattishing. The backing, behind the image, is decorated with a gold diaper on a dark blue ground.

Crossing to the north side of the church one finds against the east wall of the transept an altar dedicated to the Sacred Heart. Its prevailing colour is naturally red, a fine French marble of this hue being employed for the mensa, while the gradine is built of alternate horizontal courses of the red Languedoc marble and buff Hopton Wood. For the plinth and jambs of the frontal second statuary is employed, the frontal itself being executed in opus sectile, wherein are depicted three wing-covered seraphim in tones of palest red upon an Indian-red background sown with golden stars. Each angel bears a white scroll inscribed with a golden text. The panel is narrowly bordered with lapis and gold mosaic.

A dossal of fine opened-out Eubœan cipollino slabs, edged with a line of black and gold tesseræ, in a moulded Hopton Wood frame leads the eye upwards to the altarpiece in its richly carved and moulded frame. The central theme is the Sacred Heart, whose noble dignified figure, painted in opus sectile, is entirely free from the reproach of mawkish sentimentality frequently and justly levelled at the usual representations of this subject. The face is gravely sweet ; the red robes stand out effectively from the white background, relieved with its golden diaper. Four small subjects occupy the lateral spaces between the figure of our Lord and the frame, two on either side, separated by a band of mother-of-pearl inlay. In the two upper panels are, left, the Nativity ; right, the Last Supper. The lower contain, left, St. Peter's Denial ; right, the Doubt of St. Thomas.

The alabaster frame, treated with gold and colour,[1] is quite

[1] The frame generally has been ruined by a quantity of paint and gilding applied, we believe, since Bentley's time. In effect, one does not perceive at first sight that it *is* made of alabaster, the impression is of woodwork clumsily designed and hence far removed from Bentley's well-known way of handling that material.

elaborate in detail. The lateral shafts of onyx which spring from the gradine to terminate in the clustered shafting of crocketed finials are encircled at intervals with the divine monogram crowned and gilt, its background behind the pierced work being painted red. The tracery is mostly gilt, and the groundwork treated with grisaille ornament on blue. The cornice consists of seven red shields, painted with the Instruments of the Passion, and interspaced with leaf cresting.

The altar candlesticks and cross, also designed by Bentley, were the votive offering of Mrs. Harman, a convert whose reception into the Church took place at the old Sacred Heart altar of this church.

Bentley's fifth altar here, that dedicated to St. Joseph, appears in point of date to come first, having been commissioned in 1891. Noteworthy is the lifesize alabaster statue of the saint, placed on a corbelled pedestal above the reredos, beneath a fretted wall canopy of Caen stone, rising almost to the point of the arch. St. Joseph, carrying the Divine Child seated on his left arm, and a tall lily branch as a staff in his other hand, radiates a serene patriarchal benignity. The simple and broad disposition of the drapery is likewise noteworthy.

The altar is constructed mainly of rich dark grey Anglesey marble; the frontal consists of an opus sectile panel, depicting the Flight into Egypt, enframed in mouldings of a buff alpine marble from the Jura. A curious mistake occurring in this picture evidently escaped the eye of architect, cartoonist, and painter; for the ass on which our Lady is travelling walks, in defiance of the laws of gravity, with both near legs raised from the ground at the same time! The mistake was not noticed till some time after the erection of the altar. Two standing scroll-bearing angels in opus sectile occupy the lateral traceried panels of the frontal.

The super-altar, sculptured with a row of sunk leaf pateræ, is of the warm-hued Jaune Lamartine marble, while alabaster, partially gilt, is the material of the richly traceried reredos, cul-

minating in a pierced leafy cornice, against whose lateral buttresses are sculptured upon the wall rose wreaths gilt and silvered encircling the letters S. J. The six opus sectile angels of the reredos shine against a deep blue ground sown with golden stars. Their scrolls display the titles of St. Joseph—the Just Man, the Faithful Servant, and so on. The alabaster statue, within the recessed wall niche above the altar, has the robe painted and gilt, while gold again is employed on portions of the high and slender canopy. Scuptured as though emerging from the mural masonry on either side of the niche are two angels, kneeling on clouds, whose scrolls bear the invocation "In Hora Mortis—Ora Pro Nobis." The shrine is completed by a marble mosaic pavement and enclosing rails and side screen of gilt metal.

Bentley was commissioned to design a pulpit and sound-board for Canon Barry in 1893 or 4, but the presentation by the late Lady Sykes at that juncture of a large pulpit from a church in Yorkshire naturally set his drawing aside. This pulpit remained without a sound-board until Mr. J. A. Marshall, subsequently to Bentley's death, put up the handsome octagonal one now in the church. The dove suspended from it was, we understand, added by the late Mr. Garner.

Bentley also prepared designs for a fine tabernacle, and for the electric lighting of the church, the execution of which was prevented by his untimely death. Ultimately, some years later, the old gas brackets were adapted for electric light. Since fuller reference is made under other headings to the metalwork and glass, it will suffice to mention here that two of the stained glass windows on the north side of the chancel and one in the south transept are from Bentley's designs, and executed under his own supervision.

The tall and extremely elegant canopied shrine for the statue of Virgin and Child, the original design for which is here illustrated, was among the architect's later contributions to his church in Cadogan Street. Base and table are of marble, while the wooden canopy is richly carved and gilt (Plate XCIV).

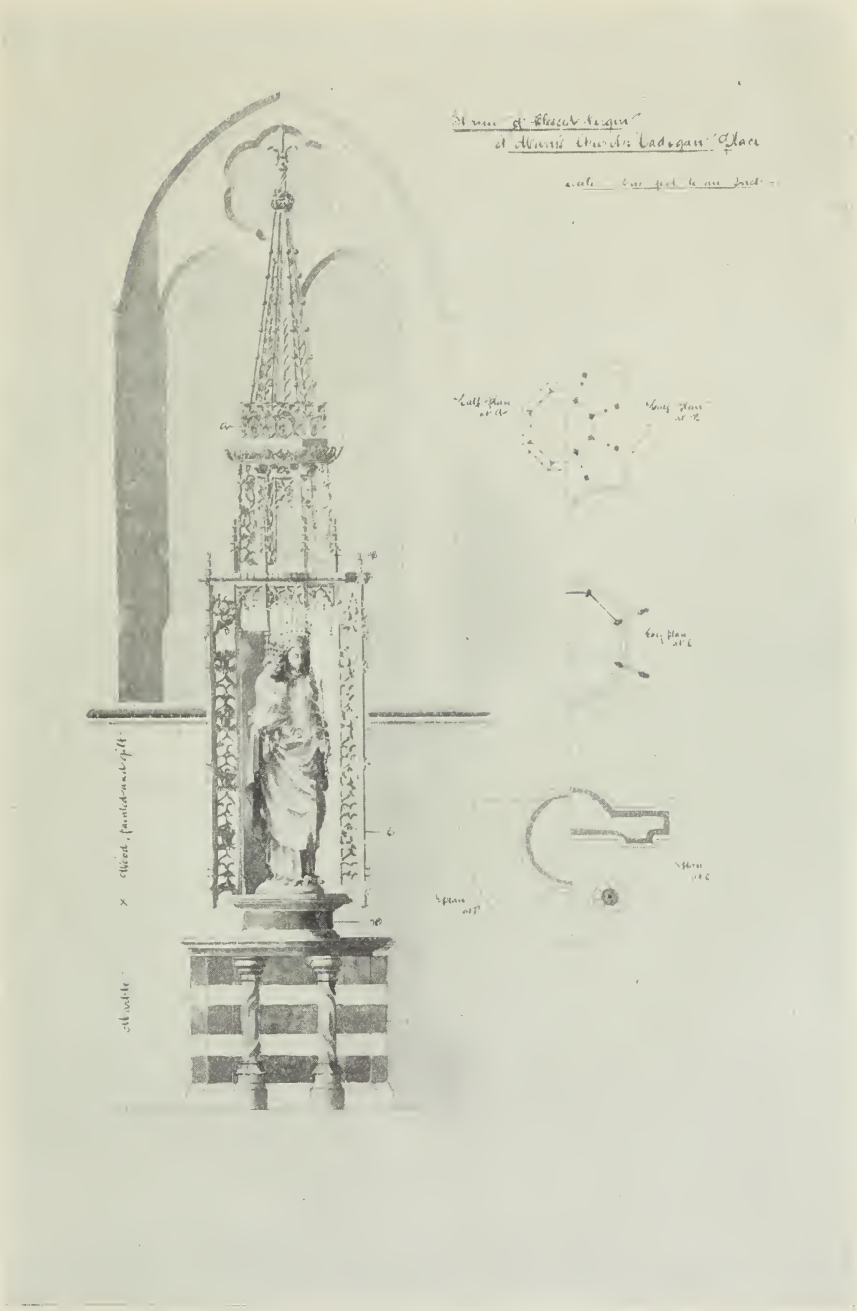


PLATE XCIV.—S. MARY'S, CADOGAN STREET: SHRINE OF THE BLESSED VIRGIN.
(From Original drawing.)

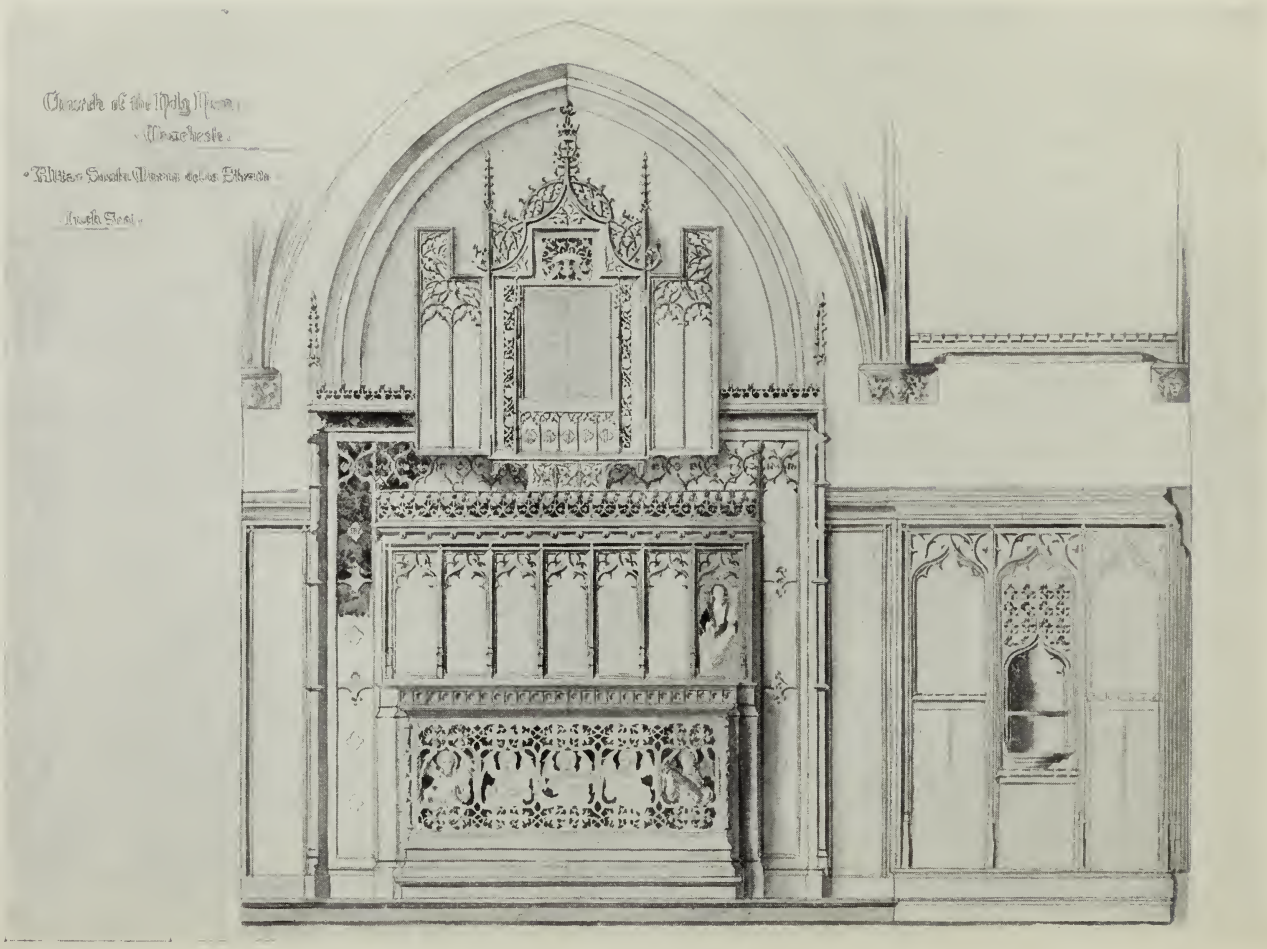


PLATE XCV.—CHURCH OF THE HOLY NAME, MANCHESTER: DESIGN FOR LADY ALTAR.

What is, we believe, the sole Anglican altar-table by Bentley in London is to be found at *St. Gabriel's, Warwick Square, S.W.*, a Gothic church of which Mr. Cundy was the architect. The original stone reredos of the chancel was removed to the Belcher chapel (a memorial to the vicar of that name), and subsequently a small new altar was added to it. The present wooden altar-table in the chancel with its marble footpace is the one designed by Bentley in 1890, and was the gift of the late Miss C. C. Williams. An inscription in Gothic lettering at one end records the fact: "To the Glory of God and the dear memory of Allena Williams this Holy Table was placed in St. Gabriel's Church by Catherine C. Williams, A.D. MDCCCXC."

This mahogany altar has a painted removable frontal in an extremely refined and satisfying example of fourteenth-century design. The tracery is wholly gilt. The seated figure of Christ in the centre panel, crowned and displaying Wounded Hands, is draped in a scarlet robe; right and left are standing figures of St. Gabriel and St. Michael with their usual emblems and scrolls bearing respectively the words: "I am Gabriel that stand in the presence"; "The dragon shalt thou trample under foot." In the narrow side panels are painted, likewise on gold backgrounds, half-figures of angels, blue-winged and robed in white, bearing the instruments of the Passion. The painting and gilding have been well cared for, and are as fresh as though they had emerged but yesterday from the artist's studio.

With the reredos and altarpiece and the opus sectile and mosaic decorations of the chancel, Bentley had nothing to do. They were all the work of Messrs. James Powell & Co., of Whitefriars. The east window is by the late Mr. Kempe.

There is an example of mural decoration by Bentley at *St. Luke's, West Norwood*, one among several large classical churches erected in the southern districts of London after the Crimean War. St. Luke's is imposing both in scale and situation. Bentley's contribution to its interior adornment consists of the paintings above the altar, on the east wall of the chancel, which on account

of their position and for want of a better place we include here. Their setting is the mural arcading whereby the wall surface is broken up. The paintings, in tempera, executed in 1885 (the cartoons were prepared by the artist, the late W. Christian Symons), were put up in memory of the late Mr. George Dent, by his sisters. The subject depicted in the arch on the right of the altar is the Temptation of our Lord; that in the same space on the left, Joshua's interview with the "Captain of the Hosts of the Lord." The effect obtained is delicate and harmonious; indeed, so shadowy are the draperies that one fears the colours must have suffered from the hand of time.

Each large arch being subdivided by a central shaft, to form two panels, is suited to receive two life-sized figures. In the Joshua subject, the youthful warrior, clad in mail from neck to heel, listens with bowed head and right arm and hand upraised and outstretched in a gesture of obedience, to the speech of the angelic messenger, who, clothed in pale draperies, stands on a grassy mount, and rests his outstretched right hand upon the hilt of a sword of immense length. The folds of a great red banner, supported by Joshua's left arm, serve to relieve the lines of his figure from utter severity. At the foot of the two panels is painted a white marble tablet with the dedicatory inscription:

TO THE GLORY OF GOD AND IN LOVING MEMORY
OF GEORGE DENT, LATE OF STREATHAM COMMON
WHO DIED 24 MARCH 1883, THIS MEMORIAL IS DEDICATED
BY HIS SISTERS M. P. AND E. B. D.

The subject of Christ's Temptation comprises the Divine Figure and that of an angel—"I will give Mine angels charge over Thee." Our Lord, a fair and dignified presentment, with an expression of patient endurance, stands upon a slight eminence on the left, His garb a red cloak over a white robe. The angel, again a full-length figure hovering near the earth, has white draperies also. The inscription at the base is repeated in selfsame

manner and wording. The background throughout is treated with a diaper of buff on very light red, so pale now as to be nearly unnoticed. The semicircular tympana of the two arches are likewise diapered, and each is painted with a seated angel, with widespread wings and clouds beneath his feet, bearing an inscribed tablet. The angel on the left, above Joshua, has blue robes; that on the right, is in white.

Altars, Shrines, and Triptychs in the Provinces

For *St. Peter's Catholic Church* in his native town, Bentley designed, besides the tabernacle and altar frontal already enumerated among the earliest works, several other matters. In 1875 he proceeded to enlarge the altar and to design a reredos for its completion. The first plan contained an elaborately sculptured and lofty stone canopy to the throne, but finding that the money available was insufficient to pay for this, Bentley was forced to omit it, and modify the design as it is in the now existing reredos, a very pleasing structure, devised in alabaster and Caen stone, to follow the curve of the apse. Extending from the chancel floor to the string below the apse windows, a height of 16 ft., it is divided in the upper portion into seven panels, alternately plain and traceried; the stone terminal buttresses are delicately crocketed and pinnacled, and the whole structure is capped by a broad foliage-sculptured frieze, headed by a machicolated cresting. The four tall rectangular panels contain full-length figures, painted in opus sectile (possibly the earliest instance of Bentley's use of this material), representing the four prophetic types of sacrifice, Abel, Noah, Melchisedech, and Abraham. The intervening traceried alabaster panels are adorned with sculptured shields painted with the Instruments of the Passion.

Twenty years later the whole fabric was done up and redecorated[1] interiorly; the painting of the Lady Chapel, more precious and elaborate than the remainder, should be had in

[1] We are informed that the church has recently undergone redecoration, Bentley's designs receiving careful adherence.

remembrance as Bentley's gift, his offering as he put it, to the Church in Doncaster. A font and communion rails, elsewhere spoken of, had been given to the church in 1883.

So far as we have been able to ascertain, the sole examples of Bentley's genius north of the Border are an altar, reredos, and screens in *St. John's Church, Old Cumnock*,[1] a frame for a painting of our Lady by N. H. J. Westlake, in the same church, and a small and unimportant organ case in a Glasgow church.

The donor in the case of the Cumnock altar, etc., was the late Marquess of Bute, with whom Bentley went to stay at Dumfries House in January 1883, to inspect the church and take instructions for a number of furnishings and improvements. The designs ultimately made for pulpit, font, stalls, screen, Paschal candlestick, organ-case, and baptistery never materialized, a keen disappointment in view of the time and trouble the architect, according to his diary, had freely lavished upon them, especially as regards the overcoming of certain structural difficulties.

The above-mentioned altar, dedicated to St. Andrew, was, however, carried out under the architect's supervision. It occupies a position near the pulpit on the north side of St. John's Church, and is enclosed on both sides by panelled wooden screens. We are told that the late marquess's intention was that it should be specially fitted for the Holy Thursday Exposition. The altar, dossal, and reredos, simple and pleasing examples of the geometric Decorated style, are wholly constructed in wood, completed with gilding and polychrome decoration. The dossal is adorned with two rows of moulded quatrefoils, each enclosing a painted foliated cross. The wooden side screens, composed of three super-imposed tiers of narrow panels (the topmost headed with trefoil tracery) reach to the height of the dossal and are likewise treated with colour and gilding, crowned monograms of the saints represented in the reredos mingling with foliated ornament.

The cornice is machicolated and the buttresses carved on all faces with a wealth of ball-flowers. An arcading of three tall

[1] William Burges, R.A., was the architect of this church.

trefoil-headed panels forms the reredos, with trefoil mouldings inthe spandrels ; it is crowned with a cornice adorned with nine exquisitely carved leaf pateræ, eight displaying a letter of the name of the patron saint, S. ANDREAS, and one the cross, the instrument of his martyrdom; while a boldly machicolated cresting and simple crocketed buttresses complete the whole. The three panels contain full-length paintings of the famous and venerated Scottish patriots, St. Andrew (centre), St. Ninian, and St. Margaret. The reredos mouldings are richly gilt and painted.

Reference has been made in an earlier chapter to certain work of Bentley's for the chapel of the Redemptorists' Liverpool house at *Bishop Eton*. In 1888 he designed for them a triptych to enclose a copy of the much-venerated picture known as "Our Lady of Perpetual Succour." To the existing stone altar and reredos (by Pugin) he added a sculptured retable and some additional buttressing to support the weight of this carved, painted, and gilt triptych. Around the picture of Mother and Child are painted within the traceried panels half-figures of singing angels, bearing the emblems of His fate. The suggestion for new sculptured panels in the altar frontal was not carried out : they remain, as Pugin designed them, filled with a low-relief diaper.

For Mr. Charles Stonor, late of *Llanvair, Ascot, Berks*, were designed between 1891 and 1894 various fittings for the private chapel in this house. This little oratory, with internal walls of bare brickwork, had an apsidal sanctuary which Bentley lined up to the window-sills with a panelled and traceried fifteenth-century wainscotting of oak. A beautiful canopied niche for the statue of our Lady was added on the Gospel side, and a marble piscina in the usual place. The altar, a very pretty and simple onyx one with a frontal divided by shafting into a triple depressed ogee arcading, bore a beautifully wrought brass tabernacle, circular in plan, gilt and enriched with engraving. Further accessories in metal from Bentley's designs were the lamps, brackets, and flower stands.

On the sale of Llanvair a few years back the architect-priest Canon Scoles took down the chapel and removed the materials to Crowthorne, Berks, with the intention of rebuilding it, eventually, as an aisle to the contemplated church of the Holy Ghost. The onyx altar was in 1913 re-erected in the temporary church at Crowthorne, while the panelling is put round the sanctuary.

Bentley's opportunities of architectural practice on Irish soil were even slighter than those offered by Scotland, although his diaries of the mid-'eighties contain quite a list of small commissions for *St. Alphonsus' Church, Limerick*, given by his friend the late Rev. John O'Connell, then rector of the Redemptorist community in this city. From this priest, a truly charming and saintly character, Bentley had received infinite kindness and attention during the severe attack of typhoid which had laid him low in 1882; and later accepted his cordial invitation to pay a holiday visit to Limerick. While there Father O'Connell appears to have suggested the preparation of drawings for five canopies, a triptych and some Lady Chapel decorations. Since not the faintest trace of Bentley's hand occurs in the furnishings of the church, one must suppose that, fate soon after intervening in the guise of the mortal illness with which Father O'Connell was stricken, the whole matter fell into abeyance, and the succeeding rector was either unable or unwilling to proceed with it. The beautiful Killarney country possesses what is, we believe, the sole piece of our architect's work in Erin, a monument in the form of a canopied crucifix erected to the memory of Lady Alice Gaisford.

Ushaw, that great Catholic school of the north, built firm on the history and traditions accumulated in 120 years, has good examples of Bentley's altars and mural decoration. His friendship with the college dated from 1862, and from time to time he visited there, generally at the festive epoch of the "grand academies" known as "Great Week," but the college did not, we think, become numbered among his clients till 1894. In that year was erected the altar to Venerable Bede, while the chapel enclosing it was decorated, and five years later the Lady Chapel

was similarly treated. With the kind permission of the editor of the *Ushaw College Magazine*, we reproduce, practically *in extenso*, its two excellent articles descriptive of these improvements, since they detail very fully Bentley's general method of treating similar decorative problems:

"The new altar of Venerable Bede was completed in July 1894, together with the decoration of the chapel to give it an appropriate setting. It was originally intended to confine this decoration to the chapel (built by A. Welby Pugin in 1847), but the architect decided that it was absolutely necessary to decorate the three bays under the screen; and that no natural stopping place for the decoration could be found until the whole of the pillars supporting the rood-screen had been treated as far as the hood mouldings of the arches facing the ante-chapel.

"The altar, made of marbles of various kinds, arrests the eye by the two striking scenes from Venerable Bede's life in the reredos and frontal. The former, lightly divided into three compartments by richly gilt shafts, represents his ordination by St. John of Beverley. The effective grouping of the figures, the variety and striking expression of some of the faces, the excellent balance of colour, and the remarkable way in which so much is got into a comparatively small space without the effect of overcrowding, combine to justify the admiration which this work has so universally received.

"The frontal (made of pine and mahogany) represents in the centre the death of Venerable Bede, with St. Cuthbert in one side panel and St. Thomas of Canterbury in the other. The simple black and white in the robes of the monk and acolytes are very strikingly dealt with, whilst the general effect is relieved by the stately figures of the two richly robed bishops at the sides. Some have objected to the aggressive absence of spirituality in the officiating monk's appearance. Mr. Bentley very deliberately and pointedly meant this. He wished to enforce what is a fact, that the religious life attracts, amongst other types of mankind, men of this powerful physique; and that, when it reforms the interior,

it does not necessarily refine them into ideal beings, but leaves them externally as it found them, the spiritual beauty remaining concealed within. The sunset glow of the sky through the window of the cell recalls the fact that the saint died towards evening.

"The north wall of Venerable Bede's Chapel and the south wall of St. Gregory's are elaborately decorated with diaper work in predominating tones of dull blue and green, relieved with gilding, on a white ground. The backing to the canopies and the end wall of the chapel are in dull Venetian red. Pairs of doves in friendly juxtaposition are repeated above the dado in St. Gregory's Chapel, as emblems of the saint, whilst hounds in couples occupy corresponding positions in Venerable Bede's. The dog as an emblem of this holy man may strike one as a novelty; the fact seems to be that he has no special emblem assigned to him, and Bentley was obliged to appropriate one. In casting about for something suitable, he found in one of Bede's writings that he was very fond of dogs; hence he has adopted them here, thus making the gentle and studious monk appear in a new rôle, as a patron of sport."

The cost of the altar and decorations was £300.

The stained glass of the three-light window above the altar was designed by A. Welby Pugin in 1847.

"The decoration of the Lady Chapel (likewise erected by A. W. Pugin in 1847, and lengthened by Dunn & Hansom when the College Chapel was built in 1884) was completed in the summer of 1899. Some years previously, about the time that the decoration of Venerable Bede's Chapel was in progress, certain minor structural changes had been made in the Lady Chapel, to knit its various parts together, with a view to a satisfactory scheme of decoration. An arcade of three arches had been inserted in the recess to the left of the original altar, which was retained and raised a step higher; and the spring of the roof from the walls had been marked by a bolder and richer cornice.

"The decoration of this chapel is a study in blue and green,

gold being sparingly used with the addition of white and grey to give value to the colour. The old altar was retained and refixed with the addition of a gradus; its enrichment of oxidised silver, various shades of gold and colour glazed with gold, makes it stand out as a feature from the general scheme of decoration. The monogram of the Blessed Virgin is repeated in the ten panels into which the frontal is divided.

"The dado, divided into alternate longitudinal strips of blue and green, by lines of a chevron pattern, is charged with crowned monograms in gold and white and surmounted by a running design of conventional roses in colour. The walls above are covered with a large diaper in grey and white, ceasing at the window-jambs, which are enriched with labels inscribed with invocations from the litany of our Lady, enclosing an abbreviation of her name in gold. The arches of the windows are marked by pateræ in gold and colour, and the clustered shafts and moulded arches are similarly treated. Rayed emblems of our Lady, notably the fleur-de-lys, fill the panelling in the ceiling with rich effect, whilst the cornice with its golden brattishing, standing out against a blue coved background, attaches the roof to the walls and completes the whole."

The stained glass windows in this chapel are by A. W. Pugin and E. Frampton.

The Catholic Church of the *Holy Name, Manchester*, possesses, we believe, the sole example of Bentley's art in that great industrial city of the north. It is a fourteenth-century Gothic structure designed by Joseph A. Hanson in 1869. Built out on the south side, about midway down, and parallel to the aisle, is a chapel important both in size and dedication, by reason of the picture above the altar, known as the Madonna della Strada, which makes this a favourite and much-venerated shrine in the city. The cost of the erection of the chapel and of its sumptuous altar and mural decoration was defrayed by devout members of the congregation. Bentley, who had no previous connection with the church, was invited in 1891, during the rectorate of the Rev. Bernard

Vaughan, S.J. (brother of the Cardinal), to prepare the scheme of decoration. His design involved certain minor structural alterations, which were duly carried out. The chapel, consisting of six bays, is ceiled with a groined vault, in whose intersections roundels have at some period been inserted to give additional light. Other illumination enters through the traceried arcading of the north side. The south wall is broken up by a traceried blind arcading, and to complete it Bentley introduced panelled wainscoting reaching to the springing of the stilted arch of the sanctuary; he carried this panelling the whole length of the wall and also round the piers. The lower panels are rectangular, the upper terminate in cusped ogees and tracery, headed by a broad moulded cornice, and they are finished with painted ornament. The marble altar may be ranked among Bentley's most exquisite creations; its removable frontal is a veritable *tour de force* of carved woodwork, coloured and gilt and displaying between the twisted branches which form its groundwork five scroll-bearing angels, painted in delicate tones. These scrolls contain respectively the words Fiat—mihi—secundum—verbum—tuum. The wooden reredos, likewise richly carved and gilt, consists of seven traceried panels containing painted representations of those Prophets of the Old Testament whose prophecies related directly to the Blessed Virgin, a theme Bentley, in his great love of symbolism, never tired of treating. The ground colour of the decoration is chiefly a deep rich blue, powdered with the monogram of our Lady in a quatrefoil, enrayed. Above the exquisitely free and delicate cresting of this reredos rises the picture to whose veneration the chapel is dedicated. Bentley enframed it in a triptych of very precious and refined design, with traceried wings and elaborate pierced work at the top of the central portion, while the letters MARIA appear in a little fivefold arcading at the base. The altar and its surroundings belong to the same period and style as Bentley's beautiful contributions to the London church of St. James, Spanish Place. The chapel was completed for the solemn opening by Cardinal Vaughan on the occasion of the Silver Jubilee of the church on April 19th, 1894 (Plate XCV).

A

B

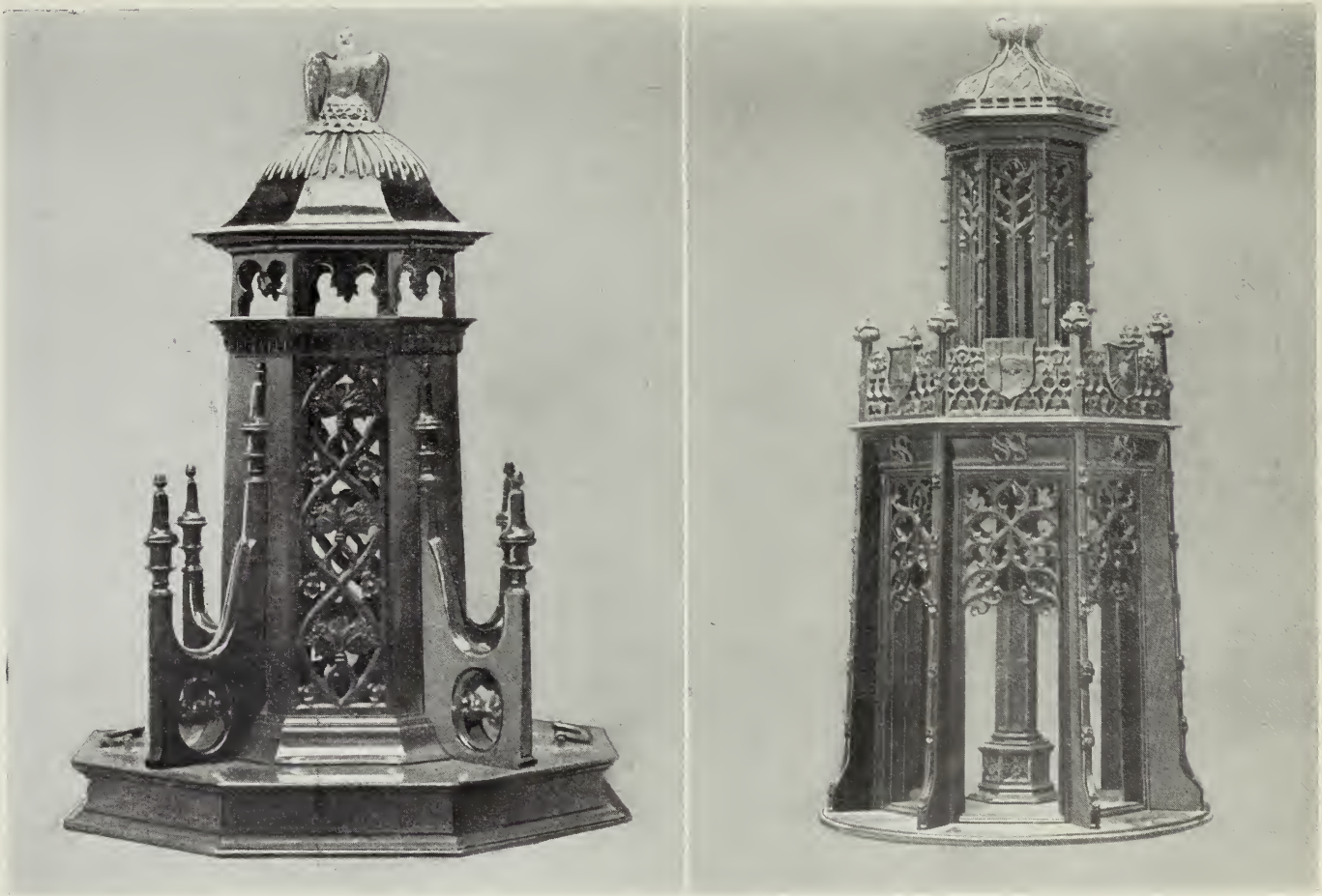


PLATE XCVI.—FONT COVERS. (A) CHRIST CHURCH, STREATHAM HILL (1890). (B) CHURCH OF THE HOLY ROOD, WATFORD.

A

B

PLATE XCVII.—PULPITS. (A) S. MARY'S, CHOLSEY (1882). (B) S. ANNE'S CATHEDRAL, LEEDS.

Fonts and Font Covers

Besides the early example at St. Francis's Church, Notting Hill, we believe there exists no other font and but one font cover by Bentley in London, and that in a church of the Establishment, namely, *Christ Church, Streatham Hill*, a Lombardesque structure built by Wilde about 1840, which possesses, as we have seen, early stained glass by Bentley and Westlake, and a brass altar cross by the former. The font cover, the gift of the late Mr. George Dent, a local resident and member of the parish for many years, was made in 1890, in the form of an octagonal turret, its traceried panels being constructed of mahogany and the buttresses of oak, for greater strength (Plate XCVI). The inscription that encircles the base is in golden lettering on a blue ground. The squat, broody appearance of the dove on the summit is not the architect's fault; the bird in his drawing was lightly poised, and the change was made to satisfy the expressed wish of the donor.

There is a further departure from plan, the canopy being meant for suspension, the position of the font to be altered accordingly; but owing to structural difficulties it was never moved, and we believe that the weight of the cover and the trouble of moving it by hand account for the regrettable fact that it has been relegated now to the obscurity of a corner of the south aisle. The font has since been placed in a central position at the west end of the nave. The brass font ewer was presented by another near neighbour and benefactor of this church, the late Mr. John Montefiore.

In provincial churches there are two fonts to put on record; those at Westerham in Kent and *St. Peter's, Doncaster*. The Parish Church of *St. Mary, Westerham*, a Perpendicular structure famed for its memories of General Wolfe, who, born almost beneath the shadow of its walls, was baptized therein in January 1727, contains a good example of a simple stone font by Bentley, erected in 1870. The gift of Mrs. Bosworth, to perpetuate the memory

of her three gallant soldier sons, it stood for a number of years in the centre aisle, just east of the western tower arch. The old stone font, being thus put out of use, was presented to the neighbouring village of Tatsfield.

In recent years, however, Tatsfield's own ancient font, discovered in a garden, has been replaced in its parish church, and the old Westerham font has returned to its original home and position, displacing therefore the Bosworth memorial, now disused and relegated to a corner of the tower. It is to be regretted that its donor's pious intention should thus suffer, the more so as the old font can claim no conspicuous artistic merit, although, of course, from the standpoint of association, it possesses a hallowed interest to which no modern font, however fine, could aspire.

Bentley's simple design consists of a Caen stone bowl and stem on a plinth and step of Portland stone, the octagonal bowl sculptured with the evangelistic symbols on its four cardinal sides, the intervening spaces being traceried. The buttressed stem has leaf pateræ carved two to each face upon the mouldings beneath the juncture of bowl and stem; sculptured around the step is the dedicatory inscription. The cost was £25.

The church also possesses a fine organ-case by him, to be described later. It was a pity that his suggestion for improving the pulpit was never carried out. When the late Mr. Teulon restored the building in 1854, he swept away the old three-decker, replacing it with a hexagonal "Gothic" pulpit in varnished oak, the base of which was to consist, according to this architect's design, of a wooden arcading borne on marble shafting. These shafts appear to have been omitted, so that as the pulpit now is, the springing of the arcading is set down in ungainly fashion flat upon the stone plinth, and the low erection is singularly lacking in grace and dignity. Bentley's proposition was to do away with this arcaded base, and to raise the wooden pulpit to a suitable height by means of a simple and well-proportioned pedestal of the same stone as the existing plinth, with the addi-

tion of the necessary flight of five stone steps to give convenient access to the pulpit.

We have already, in passing, mentioned the font at *St. Peter's, Doncaster*, designed by Bentley in 1883 for the late Rev. William Burke, then in charge of the mission, and executed in Caen stone by the Doncaster stonemason, Peter Cooke, at that time working for Bentley in London. The octagonal basin is borne on a circular shaft with moulded base and capital, rising from a foundation platform about 8 in. high. The eight faces of the bowl are enriched by a simple early form of tracery. Its plain cover is of oak.

Pulpits

Exclusive of any designed for his own churches, we can trace but two pulpits by Bentley, one in Berkshire and one in Yorkshire. That in *St. Mary's, Cholsey*, near Wallingford, dates from 1882, and was a commission given through the influence of his friend Prebendary Barff, until ten years earlier vicar of the neighbouring village of North Moreton. The pulpit, constructed of Spanish oak, and a fine example of wood carving, is illustrated in Plate XCVII, A. The four shields in the spandrels of the arcaded panels are encircled with fruit and leafage of the vine, and carved with the emblems of the Passion, the first symbolic of the Betrayal, displaying Judas Iscariot's lantern, the torch borne to the Garden of Gethsemane, and the sword which struck off the ear of the High Priest's servant. On the second are revealed the instruments symbolic of the second act of the great drama, the scourges and the pillar of torture. The nails, hammer and pincers, above a thorny Crown, appear on the third shield, while on the fourth are represented the Cross, the spear and sponge. A dedicatory inscription carved beneath the cornice records that the pulpit was erected by his children to the memory of the Rev. H. W. Lloyd, thirty-seven years vicar of the parish, 1836–73.

The other pulpit is in the new Catholic cathedral of *St. Anne, Leeds*, which, opened in 1904, superseded the old building, dating

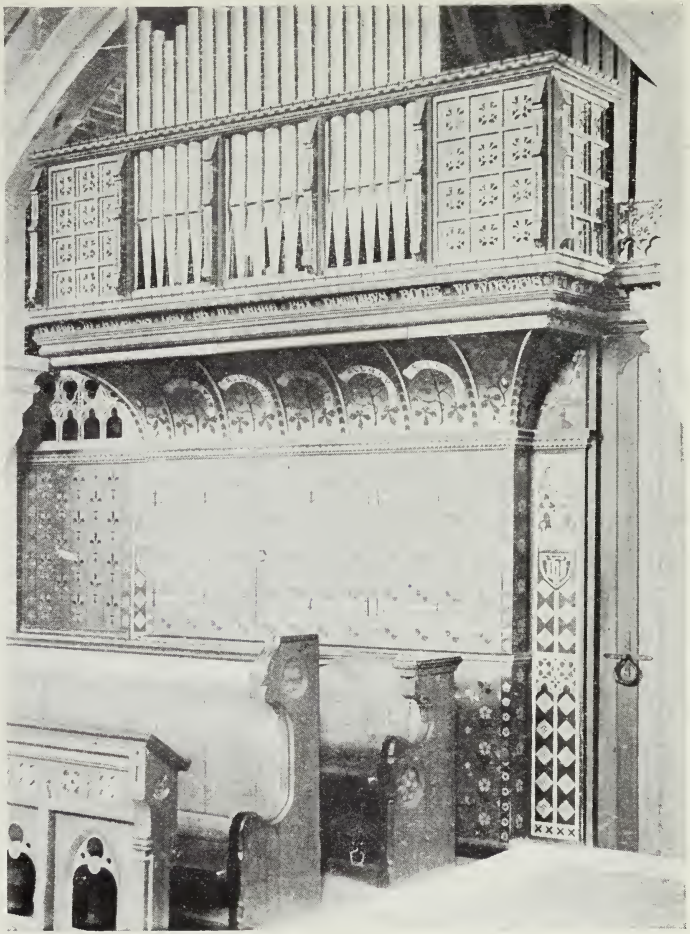
from 1838. The architect of the present cathedral was another Yorkshireman, the late John Henry Eastwood. It appears that in 1894 Bentley was asked to design for St. Anne's, not only this pulpit, but also a high altar, suitable marble paving for choir and sanctuary and a complete scheme of interior mural decoration. Altar and pavement eventually were dropped out of the scheme, but the remainder was carried out, including the painted decoration of the organ, to harmonize with the rest, the details of whose traceried Gothic case were emphasized by the use of pale sage-green, bordered with a quarter-inch white line, cut in square at the chamfers. The general ground colour was a very deep restrained blue.

Bentley's pulpit, moved to the new cathedral at the demolition of the old, is illustrated in Plate XCVII, B; base and coping are constructed of Hopton Wood stone; the upper part of the structure is of alabaster, with traceried side panels and a large centre panel containing an opus sectile picture. The subject is Christ's charge to St. Peter. A dedicatory inscription of mediæval simplicity on a small white marble tablet inserted below reads: "Hoc pulpitum faciendum curavit Petrus O'Hara cui Beatus Claviger aperiat regnum cœlorum, A.D. 1897."

Miscellaneous Ecclesiastical Accessories

Among a few such may be mentioned the oak and Kauri pine relic cupboards, with plate glass doors, made for the sacristy of the Jesuit Church in Farm Street, Mayfair, in 1890; and a fine set of Stations of the Cross designed for the Church of the *Sacred Heart at Wimbledon* about ten years later. These pictures, painted on canvas, have gold backgrounds and measure 3 ft. 6 in. square, being framed in simple gilt mouldings $2\frac{1}{2}$ in. wide. The artist, Mr. Innes Fripp, who worked from cartoons prepared from Bentley's sketches, did not complete the series till about a year after the architect's death. The fourteen pictures, costing £30 apiece, were the gifts of various pious persons, either in their own names or those of deceased relatives.

A



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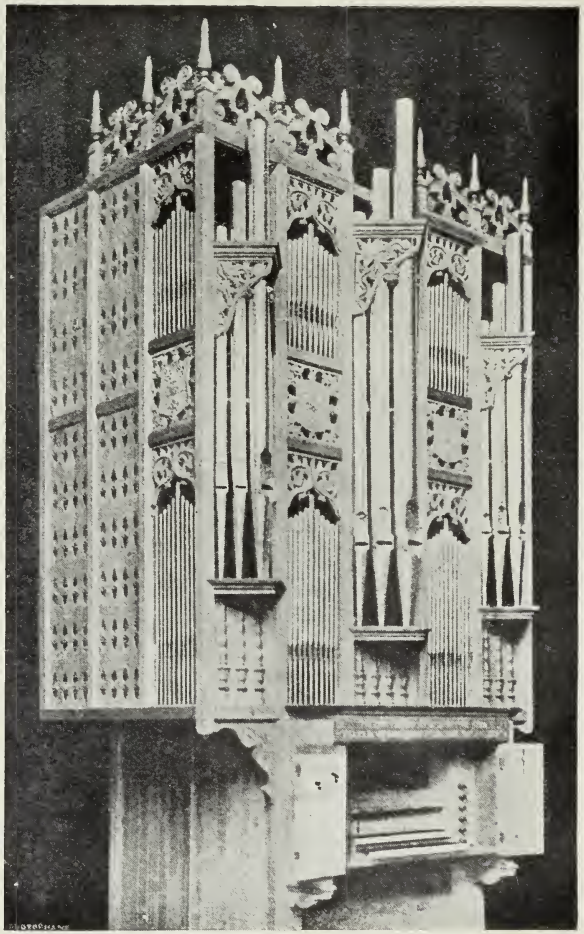

PLATE XCVIII.—(A) ALL SAINTS', HORDLE, HANTS: PAINTED ORGAN CASE. (B) DENTON CHURCH: ORGAN CASE.

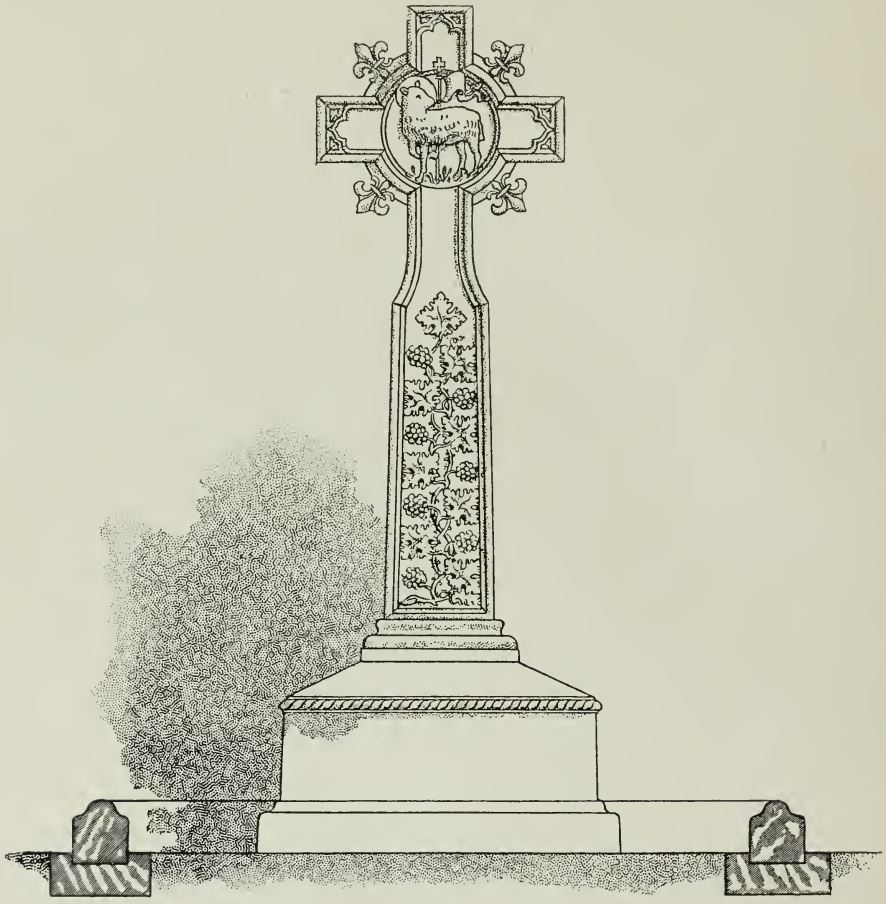

PLATE XCIX.—DESIGN FOR GRAVE CROSS FOR MRS. PEEK (1884). ON THE REVERSE IS THE CROWN OF THORNS SURROUNDING I.H.S. INSCRIPTION ON BASE

(*Inch scale.*)

Organ-Cases

In view of the affection and unstinted admiration evinced towards Bentley by his friend Mr. T. C. Lewis, the well-known organ-builder, whom we have already mentioned several times, it was only natural that, whenever possible, the commissions to design cases for the instruments built by that firm should be sent to the John Street office. From 1864 onwards Bentley made drawings for something over forty organ-cases, almost all the communions coming to him through Mr. Lewis's kindly agency; a small proportion of this number were never carried out.

Among church organs in the metropolis whose authorship should not be allowed to fall into oblivion, the earliest seems to be an ebonized case of simple scope made in 1869 for *St. Peter's, Vauxhall*, a church built by Pearson a decade earlier. Next in point of time comes an organ with a somewhat chequered history, now at rest in *St. Anne's Church, Brondesbury*, where it is placed against the north wall of the chancel. It was originally made for Cox's Rooms in Hanover Square, which in 1870 occupied the corner house that is now the home of the Oriental Club. Bentley submitted two designs, the second of which was found acceptable. When Cox's Rooms were given up some years later, the organ and case were purchased by the late Rev. Mr. Haweis for his church, St. James's, in Westmoreland Street, and in 1905, after his death, this church being about to be demolished, the organ was presented to the Brondesbury parish above mentioned. The case is black, with some gold decoration, the organ a three-manual instrument with pipes of spotted metal.

The following year saw the erection of the organ at *All Saints', Old Kent Road*, of which the case is a quite unimportant specimen. An organ and case, the mouldings of the latter of rather heavy design to suit the extreme coarseness of the church's architecture, were built for *St. George's Presbyterian Church* at Croydon in 1873. A number built for country and provincial churches follow on the list; the next for London appears to be a case made

for the Lewis organ at *St. John's, Wilton Road, S.W.*, that Lombardic church of gloomy exterior close to Victoria Station. This case was, one is bound to admit, one of the least successful of Bentley's designs, and but little of it now remains. Originally it was an important-looking erection with a double row of pipes in the aisle; now the upper part of the case has been removed, and the rather sombre and heavy lower portion re-erected above the arcading on the north side of the chancel.

St. Mary's, Newington, S.E., possesses a fine instrument finely encased, the gift in 1876 of the late Mr. William Tarn, who was the successful owner of the great block of outfitting shops that once occupied one side of Newington Causeway. In this instance the commission for the case was bestowed directly on Bentley. The organ occupies the south chancel arch, the console being advanced somewhat into the chancel; the organist is seated therefore with his back to the choir seats. Quatrefoil tracery heads the arcading of nine panels which embellish the middle stage of the case, made of fumed English oak; the coved panelling above the centre portion terminates in a beautifully moulded cornice whence spring the undecorated pipes embraced within a delicately brattished band. The two foremost buttresses rise above this line to terminate in a pair of graceful angel statuettes.

In 1886 Mr. Charles Bannister gave, in memory of his wife, a case and a fourth row of keys to the organ at *St. Paul's, Onslow Square*, of which Prebendary Webb-Peploe was then the incumbent. There was much beautiful work in this case, which, situated as it was in the dark gallery of the west end, never seemed to tell. The organ was completely rebuilt by Messrs. Walker about fourteen years ago, who embodied, we understand, much of the old instrument in the new.

Then follows, as far as London is concerned, a gap of something over a dozen years, until about 1899 we find Bentley at work on the cases for the Lewis organs erected at *St. John's, Hammersmith*,, and *St. Etheldreda's, Ely Place*. The former church,

built by Butterfield and consecrated in 1859, contains a side chapel by Bentley already mentioned in an earlier chapter. The organ, erected in the north chancel aisle, projects somewhat into the chancel to rear its gorgeous and stately turreted front against the background of the arcading.

Both organ and case, the latter of deal painted and gilt, were the gift of the late Mrs. Robert Courage, of Queen's Gate. The colour scheme employed for its decoration is a symphony of dark greenish blue and gold of silvery tone, with the relief afforded by the introduction of a small quantity of light Indian red and dull pale green in the upper panels. Golden tongues of flame are everywhere powdered upon the groundwork. Harmony of setting is encompassed by Bentley's decoration of the chancel pillars and arcading, with a painted interlacement of stems and leafage in dull greenish blue on a white ground.

There will be occasion to mention and illustrate in the next chapter the splendid oak organ-case arranged in two parts on the screen of the ante-chapel in the ancient church of *St. Etheldreda, Ely Place, Holborn* ; it will suffice therefore to refer the reader to the photograph (Plate CIV). The case was kept very small on each side in order to avoid encroachment upon the west window.

The list of organ-cases in provincial towns opens with that in the church of *St. Hilda, South Shields*, constructed in 1865. The design is Greek to suit the classical style of the building and the instrument occupies its original position at the south-east corner of the church, at the end of the side gallery, above which it rises to some height, being 23 ft. high, 13 ft. on face, and 16 ft. in projection. It is plain in character, painted in Indian red, with stencilled vine ornament on the pilasters. The pipes also partake of the ornamentation.

Another important city of the north comes next, namely, Newcastle-upon-Tyne, where in 1869 Mr. Lewis built a great organ for *St. Mary's*, the Catholic cathedral, at an initial cost of £1,200, raised by public subscription, Mr. Manuel Pelegrin, for many years a member of the congregation, being foremost among the

most energetic and active members of the subscribers' committee. At St. Mary's, built by A. Welby Pugin a quarter of a century earlier, it was intended to prepare a proper chamber for the organ on the south side of the chancel; temporarily the instrument was installed in the western gallery, a position it continues to occupy till this day. The undecorated pipes are effectively grouped along the entire front of the panelled oak case, the console being in the centre. Carved angels (added by Bentley in 1872) surmount the lateral buttresses of the advanced central portion of the case. The refined treatment of its joinery and carving are in pleasant contrast to the coarse and ugly details of the gallery balustrade.

Yet further north is to be found what is, we believe, one of the only two examples, and an inconspicuous one at that, of our architect's work in Scotland. This is the case, a pretty little Gothic affair in oak, panelled and carved and with an open fretted arcading above the manual, made for a small organ built in 1870 at the order of the late Archbishop Eyre for *St. Patrick's Church, Hill Street, Glasgow*. This building is now used as a mission church, and the organ was removed to another St. Patrick's, in North Street, about twelve years ago.

About the same period was built the organ at *St. Stephen's, Norwich*, with pitch pine case and decorated pipes. Originally it stood in a recess or chapel in the north aisle, but was moved some years since to its present position at the east end of this aisle.

The organ at *St. Clement's, Leeds*, claims the distinction of being the first supplied by the Lewis firm to any Yorkshire church, and was considered at the time of its opening (1875) to be one of the finest in the North of England. Bentley encased it in a severely plain oak panelled case, surmounted by ornamental pipes, and it remains to-day the same as when built, having undergone merely slight cleaning and renovation. It stands in a chamber at the north-east corner, with front and console occupying one side of the chancel.

St. John's (Catholic) Cathedral, Salford, should by rights possess a case by Bentley, which would have been undoubtedly one of the finest ever designed by him. The drawings were made in 1874, but it fell—in company with those for St. Stephen's, Brighton, St. John's, Torquay, and a number of others—into the category of works never carried out. Yet another design for a building of historic interest became abortive—more is the pity. The Hon. Richard Strutt offered to present an organ-case to be drawn by Bentley (who was then—1883—erecting one in this gentleman's house in Eccleston Square) to St. Augustine's, Canterbury, a generous offer which unfortunately met with a refusal.

Another Catholic church in Yorkshire became possessed in this year of an exceptionally good specimen of Bentley's work; indeed it is said to rank among the best of his achievements in this direction. This is the organ-case at *St. Marie's, Sheffield*, a church built by his friend Matthew Hadfield in 1846. Unfortunately it cannot be illustrated, as owing to the want of light it would be impossible to obtain a photograph in the least degree satisfactory. The carving (by that excellent craftsman, J. E. Knox) is of a very high degree of merit.

The history of the instrument at the church of *St. Mary the Virgin, Saffron Walden*, is a chequered one. It was entirely reconstructed by Lewis & Co. in 1885, some of the old work being incorporated with the new organ, at a total cost of just under £1,150. Bentley designed a new front costing £120. In 1911, Norman & Beard rebuilt the Lewis organ, and moved Bentley's front, which consists of traceried panels beneath an upper part panelled and coved to carry the pipes, to the back, bringing forward again, and thus reversing their relative positions, the front built by Vincent in 1820.

Among organs for village churches the following should be noted as possessing the greatest interest and originality: a very pretty carved oaken case for the tiny instrument at the Parish Church of *Little Bookham, Surrey*, built in 1869; and a small

organ erected by Lewis in the same year, and encased by Bentley, at the old Parish Church of *Herne, Kent.*

Already there has been occasion to speak, in connection with its font, of the Parish Church at Westerham, Kent. The organ and case here, eminently beautiful and satisfactory achievements, in harmony with the Perpendicular character of the edifice, were the gift of the late Colonel George Warde of Squerries Court, piously erected to his father's memory in 1871. In communicating the offer of this handsome gift to the vicar and churchwardens, Colonel Warde explained the motive that inspired his choice: "For ostentatious monuments I have no taste, and I believe the plan I am now about to propose is the one of all others my father would himself have preferred." He goes on to lay down certain conditions, one of which was that the organ should be "placed in the aperture of the central window in the north wall of the church and a substantial chamber erected," and that "the proceeds of the sale of the old organ be devoted to the cost of providing seats for the choir if required." [1]

Colonel Warde's conditions were gladly accepted, but apparently the construction of a chamber was not deemed advisable, for Bentley succeeded in satisfying him with a case of handsome proportions and detail, having a blower's box at one side enclosed within pierced screen work, and the console, in part enclosed by lateral pierced screens, at the other. The instrument has since been moved to the extreme east end of the north aisle of the chancel, a position that was dedicated to vestry use when the organ was first put up. Clergy and choir vestries are now built at the west end, on the north side of the tower. The central and tallest portion of the case consists below of panelling, in two stages, the lower carved in linen-fold pattern, the upper pierced with quatrefoils and headed with cinquefoil tracery. The inscription carved upon the cornice which crowns this portion reads: "To the Honour and Glory of God and in affectionate remembrance of Admiral Charles Warde, K.H., who died V January,

[1] It was purchased by Colonel Prevost for £40.

MDCCCLXIX, this organ is dedicated by his son George Warde of Squerries Court, MDCCCLXXI."

At the next stage the centre is slightly carried forward, the details being altogether more ornate. The fivefold arcading composing it is arranged in a double series of superposed cusped ogees, the apex of the lower being prolonged and carried upwards in a series of elaborate crockets into the central cusping of the upper panels. Right and left, similar panels, kept solid, display within their lower traceries the armorial devices of the donor's family. A cornice of beautiful and uncommon scroll-work surmounts this part of the case; while small figures of trumpeting angels stand upon the terminal buttresses. The panels in the set-back side portions of the upper front of the case enclose and reveal behind ornate and delicate tracery the undecorated pipes. The cornice here is machicolated. The eye is insensibly led upward to the fine crown of this beautiful piece of design provided by the leaf brattishing of the swell box cornice.

The material is fumed oak of a rich tone; in wrought iron are made the simple hinges and lock plates, which though good in design reveal naught of the magnificence characteristic of Bentley's later work in this craft. The complete cost of organ and case, opened in April 1871, was £800. This affords one of the rare instances where the commission for the case was given directly to Bentley, Mr. Bartlett, the then vicar, calling at 13, John Street, to desire him to undertake it on January 4th, 1871.

The next recorded case for a village church is of a different type, being dependent chiefly on painted decoration for its adornment, by means of which a very pleasing result is attained. This little organ, on the north side of the chancel at *All Saints' Church, Hordle, Hants*, was the gift, as was the chancel and all its contents, of the late Mr. Kinnaird, when the church was built and consecrated in 1872. The organ-case, though simple in its main lines, as will be recognized in the photograph, is full of delightful detail. The ground colour of the central doors and left-hand panels is a greyish apple-green, that of the narrow vertical

lateral panels and most of the horizontal mouldings is a pale dull Venetian red. The coved panelling carrying the upper part of the case is gilt, green being the chief hue in its foliated ornamentation; the scroll lettering is white. The detail powdered on doors and panels is generally green and white. Gold is the predominant effect in the carved and pierced panels of the upper part, into which red and white are introduced in small details. The pipes are unpainted. "The whole design," says the vicar,[1] in conclusion, "is most striking and beautiful. The paint is still quite good and has never been touched since the day of its completion" (Plate XCVIII, A).

At *St. John the Baptist's, Wonersh*, is an organ originally designed for the house of the late Mr. Robert Courage, Snowdenham, near Guildford. It was presented to this church a few years ago, and is placed in the transept on the south side of the chancel, where it is not visible from the body of the church. The case is one of extreme simplicity.

The case of the organ at *Denton, Lincolnshire* (1888) possesses a peculiar interest, the design (illustrated, Plate XCVIII, B) being based upon that of the famous organ at Old Radnor, believed to be the oldest extant in this country, and dating back to the century of the Tudor dynasty. Denton Church was then undergoing restoration by Sir Arthur Blomfield, at the expense of Sir William Welby, of Denton Hall, near Grantham. Colonel Welby, his brother, was desirous of giving a memorial organ, but, for reasons of his own, did not wish to employ Sir William's architect. Lewis, commissioned to build the organ and on very friendly terms with Blomfield, found himself on the horns of a dilemma, for he could hardly introduce another architect without giving serious offence to Blomfield. A way out of the difficulty was devised, however, by getting Bentley to make a design on the model of the above-mentioned ancient Welsh organ, a plan which

[1] We are indebted for the above description to the courtesy of the vicar of Hordle, the Rev. E. P. Boys-Smith, and for the photograph to the kindness of the Rev. A. L. Barker, till lately vicar of the neighbouring village of Sway.

proved entirely successful, for the case, although sufficiently resembling its model, is, remarked Mr. Lewis, " a thousand times better."

This completes, as far as we are aware, the tale of organ-cases in village churches; but there remain upon our list a few that do not fall into either of the three categories enumerated, such, for example, as that designed in 1872 for a convent chapel at Taunton (Chapter XVIII), and a few intended for the making of chamber music. These last have been referred to in the chapter on Domestic Furniture.

Monuments and Memorials

It has seemed well, for lack of a better place, to include at the end of this chapter a short account of certain monuments designed by our architect. The earliest gravestone, according to his diary, is dated 1863, and entered under the name of Darley; but in the case of this monument, as of a number of others within that decade, it has proved impossible to trace the ownership, whereabouts and style. The first, therefore, of which we have any accurate record is the simple headstone cross erected over the grave of Cardinal Manning's friend and fellow-convert, Mother Mary Elizabeth Lockhart, who died in July 1870. She was buried in the tiny private burial ground, a piece of their garden, of the Franciscan nuns in Portobello Road, Bayswater, to which community she had stood in the relation of first abbess. Subsequently to the sale of this convent to the Dominicanesses, her body, with those of other religious there interred, was removed to the Franciscans' new abode at Bocking, Essex. Her gravestone is characterized by the fine cut of the Latin inscription, surmounted by the sculptured arms of the Order.

Among monuments designed by Bentley in London cemeteries the following may be mentioned: In Kensal Green Cemetery there are several, beginning with the tomb erected to the memory of Mrs. and Miss Hartley by the Very Rev. T. Dillon in 1872

—its coffin-shaped bodystone of Hopton Wood stone is sculptured with a floriated cross running the whole length;—another is the tombstone of the Rev. George Beckwith Yard, who together with his brother,[1] Major Frederick Yard, were in the circle of Bentley's intimate friends, which was made in 1873; this monument also takes the form of a bodystone; a cross is sculptured along the ridge, with a book and chalice on the sloping sides. Then there is the grave cross, close to the Catholic Mortuary Chapel, put up in 1887 by the late Professor Frederick Barff to the memory of his wife Margaretta, beneath which his body also rests.

A fourth grave at Kensal Green, no longer to be found there, was also marked by a monument designed by Bentley; it was that in which the remains of Cardinal Manning lay from their burial in January 1892 until their translation to the crypt of Westminster Cathedral just fifteen years later. Bentley's original and strikingly beautiful design for the tomb of his venerated pastor and friend (here reproduced) was considerably modified in the direction of simplicity. It consisted finally of a slab with headstone, the former occupied by a leaded inscription, the latter having a sculptured crucifix, somewhat as seen in the drawing (Plate C).

In the little countrified Catholic cemetery of Mortlake, near Barnes, quite near to the spot where Bentley himself rests, he put up a simple and beautiful gravestone to the memory of Wilfred Watts-Russell, who died in 1881. (?)

In another Catholic graveyard of South-West London, St. Thomas's, Fulham, there is a headstone of Renaissance type perpetuating the memory of a faithful friend and servant. It was erected by the Hon. Hubert Dormer and his children in 1892.

At Highgate Cemetery, in the inner circle, was put up a year later the flat tombstone, decorated with a sculptured cross and foliage, in memory of the first wife of Mr. John A. Whitaker, of the Grange, Whetstone, Herts.

[1] The altar dedicated to St. Joseph in the church of St. Mary of the Angels, Bayswater, is likewise a memorial to this saintly priest, erected by some of his flock.

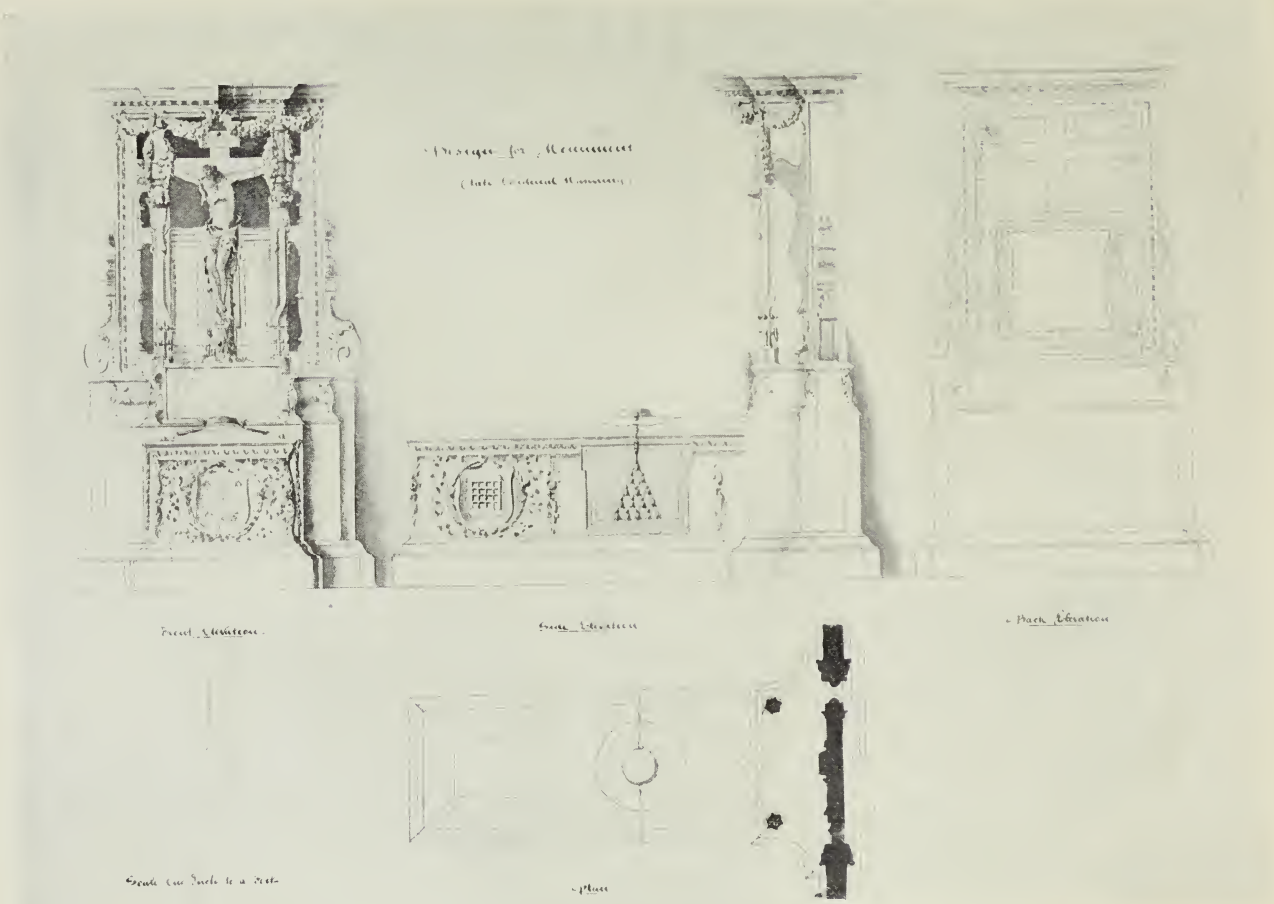

PLATE C.—DESIGN FOR MONUMENT TO CARDINAL MANNING.

PLATE CI—.S. BOTOLPH'S, ALDGATE: PLASTER DECORATION OF THE CEILING OVER THE SIDE GALLERIES.

Details have been found, but nothing to indicate the whereabouts of two other monuments, possibly for some London cemetery : a tomb in Sicilian and fossil marbles, designed to the order of Mrs. Hutchins, of 38, Portland Place, in 1876; and a grave cross (Plate XCIX) for Mrs. Peek, of Roby, Sydenham Hill, 1884. The inscription in the latter case appears on all four sides of the base. In the circle at the back of the cross is sculptured the Crown of Thorns round the sacred symbol, I.H.S.

In Ireland, over the grave of Lady Alice Gaisford, rises undoubtedly the most beautiful and certainly the most important of all Bentley's monumental designs. This lady, younger daughter of the seventh Marquess of Lothian and wife of the late Thomas Gaisford of Offington, Sussex, died at Killarney on January 25th, 1892. This memorial was erected to her memory by the late Countess (Dowager) of Kenmare and many of Lady Alice Gaisford's relatives and friends. Bentley went over to stay at Killarney with the Kenmares that summer to inspect the lovely spot where Lady Alice's grave had been made, and subsequently he submitted to the donors two or three designs for the proposed monument. That chosen contained a crucifix, to be sheltered completely from the elements by a late fifteenth-century canopy, square on plan and 15 ft. high, in the form of a tiny chapel with an open doorway on two sides and traceried unglazed window openings on the others.[1] The material was Portand stone, the inscription tablet at the foot of the cross being of rosso antico marble. The white stone cross, with its Divine Figure sculptured with the profoundest religious feeling, stands on high ground, with the beautiful lakes and mountains as a background, and forms a landmark visible for miles around. The illustration is taken from a small plaster model made by the sculptor.

Among a few memorial mural tablets from Bentley's designs may be mentioned two sent out to the West Indies in 1872 and 1886 respectively; the former in memory of some one named Ellis,

[1] The cost was £472.

with ornamentation of mosaic work and painted tiles; the latter, erected to Mrs. Caroline Thorne, is affixed to the wall of the church wherein she was buried in 1885. The materials used are white marble and red (Newbiggen) stone, and it may be remarked that both commissions came through the late Mr. John Montefiore, for whom Bentley had designed a memorial cross to be set up in Barbadoes about the same time as the Ellis tablet.

The mural tablets in the church of the Holy Rood, Watford, have already been mentioned in the account of its building; and so too will be the fine memorial to the Rev. W. Rogers in the north aisle of St. Botolph's, Bishopsgate. They were all work of the year 1893.

Another memorial, which belongs to neither of the foregoing classes, is that erected at the Jesuit College of Stonyhurst, Lancashire, in 1889, by Mrs. Butler of Bunnahow, Co. Clare, in memory of her son William Lambert Butler, a student of the college. It takes the form of a statue of St. Alphonsus, the patron of young students, and stands in the open air, in front of the school buildings. The youthful saint, the fingers of whose left hand rest between the pages of a book, looks down with an expression of tender solicitude from the height of a charmingly simple pedestal of English Renaissance design. The symbolic lily branch is carried in his right hand. Statue and pedestal together measure about 17 ft. high and are made of Hopton Wood stone.

CHAPTER XXV

RESTORATION OF ANCIENT CHURCHES

Battlesden Church—Advice concerning St. Stephen's, Wallbrook—St. Botolph's, Aldgate—St. Botolph's, Bishopsgate—Holy Trinity, Minories—St. Etheldreda's, Ely Place—St. Mark's, North Audley Street—Bolney Church, Sussex.

THERE has already been occasion in the chronological record of Bentley's practice from 1860–70 to speak of certain small works of restoration done in the chancel of the Norman Church at Northbourne, Kent, in 1866. His second excursion into the field of restoration was also a small matter, and likewise concerned the east end of a church, that at Battlesden in Bedfordshire in 1877. Bentley had previously designed for it a pretty and simple stone reredos, never carried out, possibly on account of financial reasons. The restoration included the insertion of a new east window of three lights with simple tracery in Early Decorated style, subsequently filled with stained glass by another hand. The condition of the old wall necessitated the taking down of the two buttresses and their complete rebuilding, utilizing the old materials as far as possible. They were finished in every respect as the facing of the north wall of the chancel, ragstone being used as before, while for water-tables, groins, and plinths Corsham Down Bath stone was employed. The eastern restoration was the gift of Mrs. Blacker in memory of her husband, Captain Blacker, who died in 1875. Bentley later designed some stained glass for the easternmost window on the north side of the nave. It has received fuller mention in the chapter devoted to that subject.

CITY CHURCHES

Bentley's first professional connection with the old churches of the City of London, though but a brief and abortive one, may be quoted to show the conservative spirit by which he was

guided when approaching the problem of the restoration of ancient fabrics. It appears that the late Mr. R. W. Scobell, a friend of T. C. Lewis and a churchwarden of St. Stephen's, Wallbrook,[1] being anxious that Bentley should undertake certain alterations and repairs required by the church, took him in May 1883 to inspect and report upon it, with a view to inducing the rector and his co-churchwarden, Mr. Kempe, to adopt him as architect. At the next vestry meeting Mr. Scobell duly produced Bentley's recommendation "that the floor should be examined and made good where decayed, but that the pewing and fittings should not in any way be interfered with, except repaired."

Bentley's temperate counsel did not, however, commend itself to the other authorities, who instead chose the late Alexander Peebles, architect and a Common Councilman of the ward, to act in the matter in consultation with the late Mr. Penrose, architect to St. Paul's. Under their directions the high pews were removed, and square stone bases for the columns were substituted in place of the lofty octagonal oaken bases, which looked absurdly stilted when stripped of the surrounding pews. The floor was concreted all over and covered with mosaic tesseræ. Mr. Scobell has pointed out to the writer that "square stone bases to the columns of the interior are as represented in a very old engraving of the church *now* hanging in the vestry, and showing no pewing. This leads one to suppose that the present appearance is in all respects the same as before the pewing took place." From which perhaps one may also infer that Bentley was in all probability not cognizant of this engraving when he prepared his scheme for improving the interior.

(*a*) *St. Botolph's, Aldgate*

St. Botolph's, Aldgate, one of the four churches dedicated to this patron of travellers which once existed in the City of London, is that placed at the old eastern exit from the City walls.

[1] Built between 1675–8, it was one of the earliest to be erected by Wren after the Great Fire.

The edifice now standing was built to replace an older one, pulled down in 1741 on account of its serious state of dilapidation. The architect was the elder Dance, architect of the Mansion House, and the cost over £5,500. Built of red brick, with stone dressings and stone spire, it was completed in 1744. The fabric underwent some restoration in 1875, when its faulty interior heaviness was somewhat modified; but it fell to Bentley about thirteen years later to redeem it altogether from this reproach. It should be mentioned that the church's main axis lies north and south, the altar being placed at the north end.

During the latter years of the incumbency of the Rev. J. M. Roberton, the church being sadly in need of repair, a church restoration committee was appointed and a faculty obtained for carrying out certain plans prepared by Mr. George Sparks. The vicar dying before work began, the faculty lapsed, and during the vacancy of the living it was impossible to take further steps. The late Rev. R. H. Hadden, B.A., was inducted to the vicarage on March 1st, 1888, and on March 13th the committee met again. The new vicar intimated his objection to the proposed alterations and said (having Bentley in mind) that he would wish to be guided by the advice of some eminent ecclesiastical architect. It was therefore unanimously resolved that a sum of twenty guineas be voted to enable such advice to be obtained, and Bentley was selected to make the report, which, since its recommendations were adopted almost *in toto*, shall be quoted in full. It opens as follows:

. . . "I have made a careful survey of the church of St. Botolph, Aldgate, with the object of placing it in a thorough state of reparation and of remodelling the interior in order to bring it more into unison with modern requirements; at the same time retaining the leading characteristics so intimately bound up with local associations existing for nearly a century and a half. In submitting this report for your consideration it is my duty to state that I have been actuated by a desire to respect as far as possible the original intention of the designer and

all other features of interest that connect the present with the past. Further, I propose, for those who follow after us, to add to the interest of the structure by introducing into a subsequent scheme of decoration memorials of notable worthies historically associated with the parish.

"The normal defects of the interior are the oppressive gloominess of the lower or ground stage, the extreme heaviness of the middle or gallery stage, and the abject barrenness of the upper or ceiling stage; to which may be added the meanness of the chancel arrangements and the inadequacy of the vestry accommodation, to remedy which is the aim of the following remarks.

"Commencing at the entrance, I should suggest that the whole of the screened enclosure under the end gallery be removed, proper glazed swing doors substituted for those now covered with baize, and outer glazed enclosures, with swing doors, added to shield the congregation from the draught. The font should be taken down and refixed under the organ gallery, and the space it now occupies fitted with pews. The pews in the nave and aisles should be lowered 6 in., the seats within made a convenient height and width, and the moulding on the seat side of the back cut away. The floor should be taken up and laid with wood blocks at the level of the stone and tile paving; wood block flooring might with advantage also be extended to the passages and vestries. This decreasing of the pews about 9 in. in height would add greatly to the apparent loftiness of the space under the galleries. The various voids occasioned by the removal of the enclosure under the south gallery and of the pews at the chancel end might, if found necessary, be made available for the use of the congregation by the introduction of chairs or movable seats.

"The chancel arrangements should be entirely remodelled by bringing the present very beautiful communion rails, raised on one step, in a line with the last piers northward, and by placing new reading desks and stalls immediately in the rear. The front stalls should be raised one step, and the reading desks and

back stalls two steps from the general level of the chancel floor; the level of the latter steps being the same as that upon which the old communion table would again stand.

"The pulpit should be new, less elevated than at present, and ascended by steps winding round the base of the pier; but although new, both as to design and plan, most of the woodwork of the old pulpit would be used.

"It is further proposed to increase both vestries to more than twice their present area, and to enclose them by ornamental and glazed screens of wood. By this alteration the chancel would be properly enclosed, and would gain much in dignity, while a light and bright appearance would be given to that portion of the church. I should also propose to retain the existing reredos, to raise it bodily about 18 in., to abolish the meagre panels, and add a new architrave or framework at the sides of the columns and under the entablature, to enrich the centre and side divisions with appropriate and approved scriptural subjects in mosaic,[1] and to gild and decorate the surrounding architectural composition.

"With regard to the galleries, I would strongly urge that they be retained, but I recommend that the fronts of those at each side should be lowered about 18 in. and pierced the entire length with a light open balustrade, that the floors should be reconstructed and the pews altered, as described for those in the body of the church, and the doors taken away.

"The gallery at the lower end, which I find has considerably deflected, might with great advantage be reduced 6 ft. or more in width, which would improve greatly the general appearance of the interior; the front should be lowered and treated in the manner of those at each side, with a projecting bay added in the centre for the organist's seat. Under this gallery should be fixed the four columns that support the upper or children's galleries, which I propose to demolish.

[1] These were omitted; and the panels were painted in Bentley's favourite pale tones of Venetian red and greenish-blue.

"It would be only reasonable to remove the mural tablets now on the bases of the shafts in front of the gallery to a more suitable position: indeed it would be well that they, with the other monuments in the church, should be made to take part in the scheme suggested, should that idea be accepted.

"The ceiling at present is a blot on the interior, but by judicious treatment it might be made 'a thing of beauty and a joy for ever.'[1] To this end I would suggest that broad moulded beams, taking up with the caps of the shafts, should be run transversely and longitudinally, and a line of modelled coffered panels should be placed alongside the latter, leaving the space within for surface decoration. At the junction of the wall and ceiling I would further add a deep frieze in bold relief, consisting of foliage festoons and shields, upon which appropriate heraldry might be displayed, designed to harmonize with the circular window heads that rise almost to the cornice line. Moulded architraves should be run round most of the windows. The effect thus produced would be fine and novel, and, moreover, would transform the whole appearance of the church.

"I would strongly urge that under no circumstances should the construction of the roof be in any way tampered with nor anything be done to mar or efface the original lines of the edifice.

"It will be necessary for the comfort of the congregation to reglaze all the windows. I would, therefore, suggest that ornamental glazing, not too elaborate, embellished with borders and occasional panels containing sacred subjects or figures, be substituted. The hoppers should be discarded, and ventilation obtained from the sills of the windows, and elsewhere by means of air flues, somewhat on the principle of the 'Tobin System'; but all the iron-work, consisting of guard bars and frames, should be retained.

"On examination I find that the heating apparatus is in a very defective state, and I am afraid that nothing short of a new arrangement would suffice. Coils distributed about the building,

[1] Into such, indeed, he transformed it.—W. de l'H.

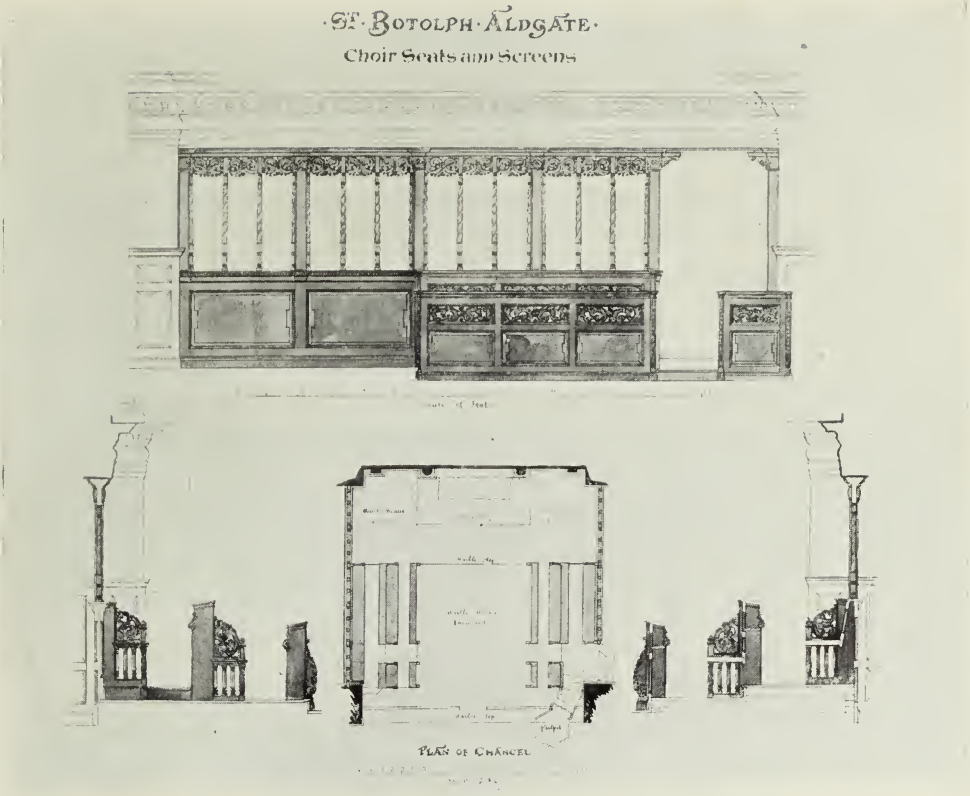

Plate CII.—S. Botolph's, Aldgate: Chancel Seats and Screens of Oak.

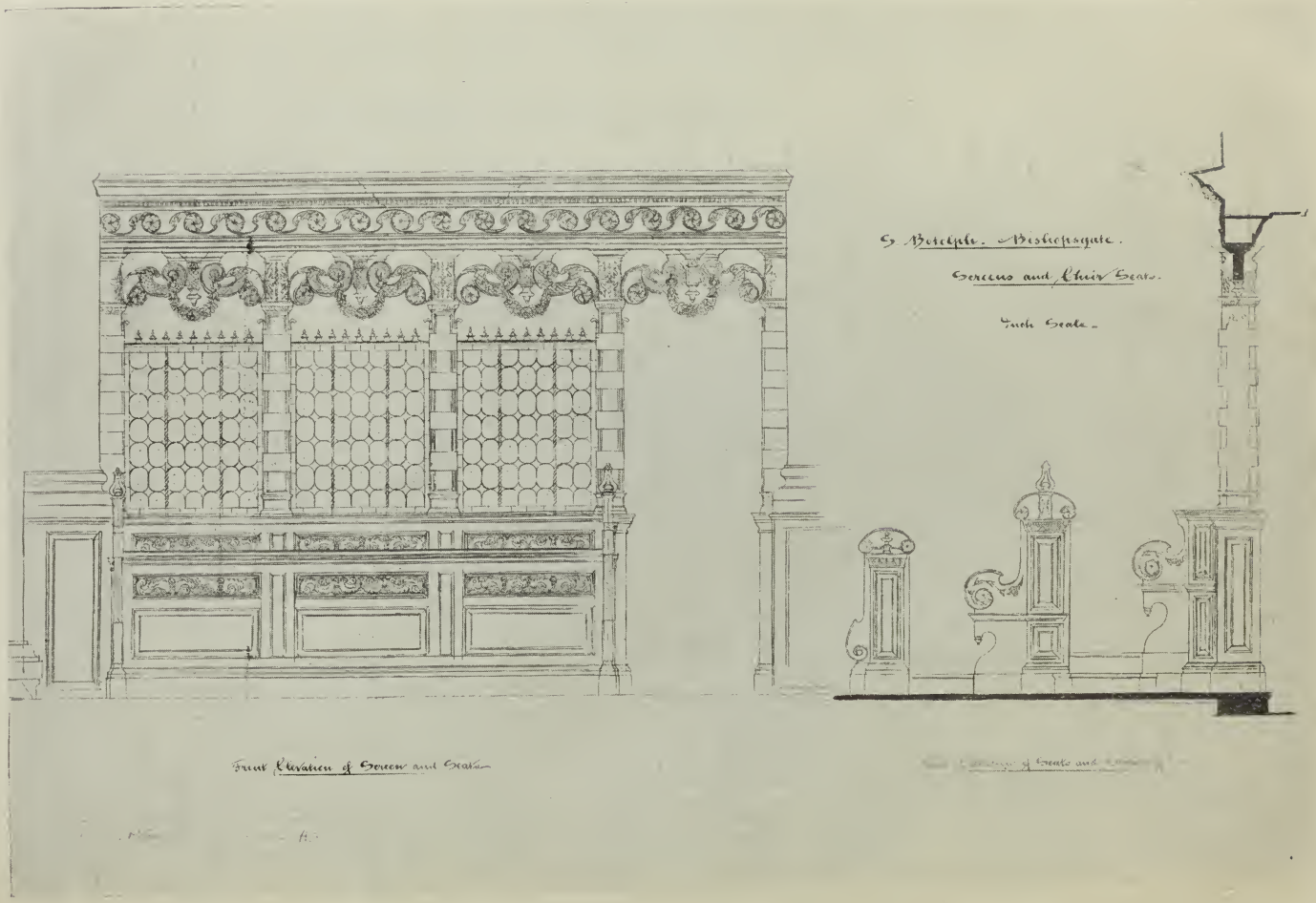

PLATE CIII.—S. BOTOLPH'S, BISHOPSGATE: DESIGN FOR CARVED AND GLAZED SCREEN OF CHOIR AND FOR CHOIR SEATING.

utilizing the old materials as far as possible, are preferable and would be more convenient and less unsightly than the continuous pipes now in use.

"The existing gas fittings should be replaced by new ones of iron, gilt, and of suitable design, pendants having the preference where practicable.

"The scheme for the painting and decoration of the church is one that still requires consideration, though it is clear that generally it should be kept light with dark contrasts, so as to produce luminous picturesque effects. Where illustration is concerned it should bear special reference to the church and to the parish. But the time placed at my disposal to prepare this report was so very short that, at the moment, I am precluded from entering into details of what I feel would be a most interesting subject.

"Externally, the roof requires stripping and reslating, the lead and stone work repairing, the wood and iron work painting, and the east angle of the north wall carefully underpinning."

Bentley's suggestions meeting in most particulars with the approval of the vicar and his committee, the interior alterations and repairs were put in hand without delay.

His plan was, however, with his concurrence and approval, modified in certain important details. The vestries for clergy and choir, formerly placed on either side of the chancel and that Bentley contemplated leaving in this position, were removed bodily to the tower end, occupying the space formerly allotted to the side lobbies. The tower entrance remains, therefore, the only one now available to the public. Two rooms for storage and other purposes were constructed above each vestry. The ornamental and glazed screens of wood were, however, inserted to enclose the chancel from the side aisles, as he proposed.

With regard to the reredos, Bentley's suggestion was adopted in so far as structural alterations went, and vastly improved was it by the new architrave mouldings and increased altitude. An ornamental panel, with carved and gilded representations of

the Cross and Instruments of the Passion on the left, and the Pillar of the Scourging on the right, was introduced on the empty wall space over each of the lateral windows above the reredos. Since it was not then possible to carry out the mosaic subjects suggested for the centre and side divisions of the latter, it was painted, as mentioned in a previous footnote. Recently, a somewhat crude scheme of painted decoration with a general effect of blue, embodying a Cross flanked by small figures of St. Botolph and St. Catherine in the central panel, and an angel in each of the lateral ones, has supplanted Bentley's idea; it is the work, we understand, of a student at Cass's Technical Institute.

The beautiful and spirited plaster-work of cornice and ceiling is here illustrated (Plate CI); the heraldic shields, supported by four-and-twenty winged standing figures, twelve on either side between the gallery windows, are records of civic traditions, the arms of the livery companies. The effect produced by this bold yet delicate detail is one of striking originality. The ceilings beneath the galleries are likewise enriched with applied ornament in plaster, chiefly the acanthus leaf treated singly, as a square patera. The ceilings, cornice, and frieze are kept white; so too are the gallery balustrades; while the light colour scheme Bentley advised is achieved by means of flat and pale greenish grey wall surfaces, the Tuscan columns of the nave being painted a light buff yellow, practically the tone of pale Siena marble. The dull Venetian red employed on and around the reredos at one time struck the requisite note of contrast and completed a satisfying whole.

Several fine alabaster mural tablets of early seventeenth-century date, notably those to Thomas, Lord d'Arcy and others of his family, to Sir Edward d'Arcy and Robert Dowe, were moved, to form part of this decorative scheme, from their unsatisfactory positions on the bases of the gallery shafts. The more important are fixed now on the wall between the windows of the gallery level. They have all undergone thorough restoration and removal of the paint, simulating alabaster, beneath which the genuine

material was hidden. Bentley, examining the Dowe tablet one day, divined the vandalism to which it had been subjected, and quickly scraping away some paint with his penknife, revealed the polished marble beneath.

Illustrated also (Plate CII) are details of the oaken chancel screens erected to the memory of Albert Osliff Rutson, of Newley Wiske, Northallerton; the churchwardens' pews; and the choir seating accomplished between 1891 and 1893. The nave and gallery seats consist of the ancient pewing lowered and remodelled as suggested in the report. The chancel floor levels being altered, as Bentley desired, it was laid with a pavement of marble mosaic, continued down the aisles. Wood block flooring was laid beneath the pews.

Of the pictorial glass contemplated in the report, there was executed unhappily but one example, namely, the small window at the "east" end of the "north" aisle. The subject is the Annunciation; the donors were the children of the parish, in memory of the Rev. Arthur Hanworth Exham, sometime curate of St. Botolph's. It was designed by Bentley in 1893.

(*b*) *St. Botolph's, Bishopsgate*

The old church of St. Botolph Without, Bishopsgate, another of the three survivors under this dedication in the ancient City of London, was among the fourteen churches which escaped the ravages of the Great Fire of 1666. This edifice of brick and stone which stood, says Stow, "in a fair churchyard adjoining the town ditch, upon the banks thereof," had become by the close of that eventful century in so ruinous a condition that it was a source of danger to the parishioners, who in 1725 were empowered by Act of Parliament to build a new church at their own expense. They employed James Gold, a little-known architect, who completed the present church of classical design (opened in December 1728) some time in 1729 at a cost of £10,400. Its most noticeable internal features are the colonnade of Corinthian columns, across which the side galleries cut in the usual unsatisfactory and makeshift

fashion, and the lantern which sheds light over the nave, added in 1820; exteriorly it might attract attention on account of the spire, curiously placed at the eastern end.

When the Rev. William Rogers "took corporal and spiritual possession"[1] of the Bishopsgate benefice at the end of June 1863, he found the fabric of St. Botolph's Church, it would seem, in the condition to which a century of spiritual torpor had reduced many ecclesiastical buildings of the Establishment. While, in a devoted incumbency of three-and-thirty years, this man of powerful character and wide sympathies did much to beautify their place of worship, he laboured in an even greater degree for the general welfare of the parishioners in his care—and had richly earned every syllable of the tribute of affection and regret voiced by the vestry at his death on January 19th, 1896, when, in a letter of sympathy addressed to the relatives, they placed on record "their grateful appreciation of his unwearied labours for the spiritual and material welfare of his parishioners, including those not of his communion; their gratitude for his eminent and laborious services in the cause of education and general philanthropy, in which he displayed so broad and catholic a spirit; their approval of his successful exertions in restoring and beautifying the parish church; their feeling of affection and respect for him not only as the eclesiastical head of the parish, but as the personal friend of those with whom he was more immediately brought in contact."

In the above-mentioned *Reminiscences*, Rogers explains something of the secret of his success. "My rule in non-essentials has always been to give way at once, and to give way graciously . . . one must march with the times, and though I could not be a Ritualist if I tried, I have never hesitated to adopt at the right moment the most sensible and helpful features of the Ritualistic movement." It will be readily accepted that to a mind of such original and fearless cast, one so contemptuous of conventionality

[1] *Reminiscences of Rev. W. Rogers.* Compiled by R. H. Hadden, curate of the same. (Kegan Paul, 1888.)

and sham, Bentley's heart went out in complete understanding. He was always successful as regards matters ecclesiological in managing "Hang Theology Rogers"—the familiar sobriquet was earned, it is said, through an impatient exclamation uttered on being questioned about the religious teaching at the City of London School.

Bentley used to enjoy re-telling the story of one of his victories which in the light of Rogers's pronouncement on Ritualism has a humorous quality of its own. They were together in St. Botolph's one day, discussing chancel restorations and improvements, when Bentley remarked, pointing to a box-like structure on the altar table, "We must get rid of *that*, you know." Rogers demurred, in fact, flatly refused. Bentley expostulated in vain, till at length, losing patience, he turned on his heel with the Parthian shot: "Well, if you imagine that is like a tabernacle, I can assure you it is nothing of the sort." "Have your own way," grumbled Rogers, and the box was removed without further ado.

About the year 1887, Rogers in his *Reminiscences* was able to congratulate the parishioners on the improvements carried out in their church and its surroundings—the decaying and ill-kept churchyard had been laid out as a garden in the face of violent opposition directly he took up the incumbency—and to express the hope that the church interior may continue as it is, even to the primitive heating arrangements, "an honest fireplace in the middle aisle." He had reckoned, however, without the steady and insidious inroads of city atmospheric conditions on the outer stonework of the fabric, which two years later was found to be seriously in need of immediate restoration. Bentley, probably introduced to him by his former curate R. H. Hadden, then full of the architect's successful restoration at St. Botolph's, Aldgate, was desired to report on the exterior of the building without delay.

At a vestry meeting held on April 8th, 1890, the architect's document dated the previous November came up for consideration, and it was announced that the result of his survey was a recommen-

dation to arrest decay by spending £2,000 at once in absolutely necessary external repairs. It was therefore resolved to levy a church rate of 2*d.* in the £ for the ensuing quarter to produce a portion of the required amount, and the churchwardens were desired to take further advice before acting on Bentley's report. Ultimately in July they reported that a contract for the external repairs had been entered into for an approximate total of £1,900.

The work, carried out within the ensuing two years, involved the replacing of all decayed stones in the spire and main building, the formation of a new crypt entrance and the construction of a south doorway. The latter is noteworthy on account of Bentley's free and spirited treatment of the familiar classical mouldings, especially the bead and reel enrichment. A screen porch, of which more will be said later, was subsequently formed within the south aisle. The total expenditure was £20 above the £2,000 originally requisitioned by the architect.

At a meeting held in June 1892, one of the churchwardens reported that the interior of the church was much out of repair and required immediate attention, and that the expense of so doing would involve, according to Bentley's estimate, a sum of about £2,000 (exclusive of a new heating apparatus also required). The levy of another church rate was duly sanctioned, and the work quickly put in hand.

Bentley's suggested improvements involved certain structural alterations as well as a carefully considered scheme of decoration. One of the main disabilities of the building seems to have been the shallowness of the chancel, affording entirely inadequate accommodation for ministers and choir. Bentley extended it by enclosing one bay of the nave within open oak screens, the spaces intervening between the rusticated supports of the side galleries being filled in with gilt leaded glazing. For the choir thus provided dignified and beautiful seats were made. Secondly, he moved the organ from the east end of the north gallery[1] to the western gallery, adding new columns and beams to strengthen

[1] The console has since been brought back to the east end of the south gallery.

and widen this latter to adapt it to its new purpose and also altering the case and arranging the instrument in two parts on either side of the great window. Convenient vestries were arranged beneath this gallery at the aisle extremities.

Thirdly, the font was removed from its inconvenient central position to an enclosure at the west end of the north aisle, and encompassed by low railings of wood. He also repaved the entire church with marble. Finally, screen porches or lobbies were added to the south and north-east aisle entrances, the latter having the upper panels of its inner double doors glazed with delicately painted white glass,[1] showing beribboned garlands of fruit in the lateral, and the entwined letters S. B. in the centre quarries. Both oaken porches reveal the same delicately simple details, reeded pilasters, moulded caps, bases, frieze and cornice treated with the utmost reticence.

So much briefly for the structural improvements. Bentley also devised a scheme of embellishment calculated to produce an effect of lightness and dignity in the interior. The great shafts of the nave rising from tall wooden pedestals were painted in the lightest possible tone of creamy green, their Composite caps being partially gilt and their bases bronzed. The plastered walls of aisles and galleries above the old oaken panelling which attained to the level of the windowsills were painted white, the character of these window openings being emphasized and vastly improved by an ingeniously planned coloured decoration. The weak appearance of the aisle window arches, which are carried right up to the gallery floor, is rectified by the pinkish-red rectangle painted so as to enclose each window arch; its upper corners are occupied by interlacing ribbons supporting depending laurel garlands, in tones of palest green and white. The red is carried into the reveals. The reveals of the gallery windows are coloured a pale blue, slenderly outlined with ribbon spirals.

The somewhat elaborately coffered and moulded ceiling is kept as restrained as possible by a judicious and sparing use of

[1] The only glass by Bentley in this church.

gilding on the enrichments; the panels are painted palest blue. The lantern, which sheds a flood of light upon the nave, has a greyish-green roof, sown with golden stars. Its four spandrels contain fine full-length paintings of the prophets Daniel, Jeremiah, Isaiah, and Ezekiel, executed by the late W. Christian Symons. The cornice at the base of the drum is emphasized by the introduction of deep blue into certain of the mouldings. The old glazing which Bentley did not touch has recently been altered by his son, who has substituted therefor effective greenish roundels and Norman slabs. It should be observed that at the same time the church has been entirely repainted under his supervision and renovated with faithful adherence to his father's scheme.

Bentley found that the east end was lighted by a stained glass window of crude effect and had a mosaic panel behind the communion table, both of which had to be reckoned with in designing the chancel decorations. He therefore added on north and south walls a marble dado of fine cipollino slabs, chosen with special care for their vertical figuring, and divided by narrow bands of a darker green serpentine. The chancel floor is a beautiful combination of low-toned marbles, yellow (jaune Lamartine), Sicilian white, black and fawn-coloured Verona. The choir portion includes a grey fossil variety, while the nave is paved with rectangles of black and white. The predella paving, a recent addition by Osmond Bentley, is carried out in Turkish red marble surrounded by pale Siena. Above the dado the plastered walls are painted a warm-toned white, the chancel arch, frieze and other points of articulation being emphasized by treatment with blackish-blue on which is painted conventional foliation in light tones.

When the decoration was restored in 1912, Osmond Bentley added as decorative motives the Instruments of the Passion painted in the panels on the reveals and frame of the east window, and considerably enhanced the harmony of the whole scheme by substituting a greenish-blue glass for the crude clear blue of the window that sounded so jarring a note.

The two beautiful classical tablets painted high up on the

inner sides of the chancel responds will attract notice; on their ground-work of dark blue golden texts have recently been added; a pinkish-red ribbon upholds the surmounting laurel swag and its long graceful lateral garlands. Above the cipollino dado, on the white expanse of wall, are fixed the exquisitely dignified Clapham memorials, erected by a widow in memory of her husband, a pair of opus sectile panels enclosed within broad golden frames. That on the south side represents the Agony in the Garden; that on the north the Disciples going to Emmaus. We believe it will be conceded that, in solemn beauty of treatment and colouring, Bentley himself never surpassed these panels, which deserve therefore to rank among the best of his designs for this enduring method of decoration.

In the base of each frame is placed a dark red marble tablet whereon letters of gold perpetuate the memory of one from whom St. Botolph's received long and devoted service:

TO THE GLORY OF GOD AND IN MEMORY OF ALFRED
HENRY CLAPHAM, FOR THIRTY-FOUR YEARS
VESTRY CLERK OF THE PARISH OF ST. BOTOLPH,
BISHOPSGATE, THIS MONUMENT IS ERECTED.
BORN AT HOO HALL, RIVENHALL, IN THE COUNTY
OF ESSEX, XXVIII OF NOVEMBER MDCCCXXXI.
DIED AT THURLBY, WOODFORD BRIDGE, IN THE
SAME COUNTY, VII MAY MDCCCXCII.

The choir is divided from the chancel by oak communion rails, a balustrade of elegant Ionic columns carrying a moulded rail. Bentley's original design, far more elaborate and costly, was, on account of these qualities, not accepted. In Plate CIII is reproduced the inch-scale drawing of the choir screens and seats, already mentioned. The stalls for the clergy were presented by Mary Anne Bush in memory of her husband, William John Bush, C.C., in 1894.

An exquisite gem of design and wood craftsmanship is the

lectern, the gift of Baron de Bush, in memory of the same William John Bush, his father, connected for over forty years with this parish. This graceful piece of ecclesiastical furniture might indeed be a legacy from the glowing days of Italian cinquecento design. Its four scrolled feet are drawn up into acanthus leaves lightly laid upon the square lower section of the shaft, on whose central cuplike projection are seated four nude cherubs, each in baby hands holding a disc carved with an evangelic symbol. The panelled book-rests are adorned with beribboned swags curving beneath a bas-relief of an open book; the small end panels have ribbon work in relief, while the whole is surmounted by two wingless cherubs partly recumbent and inclined one towards the other.

The old, ugly, and cumbersome seating in the nave and galleries was also replaced by benches of elegant design, with very low panelled backs and ends terminating in laurel wreaths taking a downward curve. The westernmost seats of the nave, more elaborate in detail, are set apart for the churchwardens and are surmounted by high screens glazed and having gilt leadwork like those of the choir. The old oak pulpit was retained, undergoing merely, as regards its staircase, certain slight alterations.

It has earlier been remarked that the antiquated attempt at heating the church was to be replaced by a modern scientific system; this was carried out under Bentley's direction between 1892–4 at a cost of £193. Electric light was at the same time installed throughout the building, Bentley designing some very beautiful standards and pendants in gilt wrought iron which all partake of that marvellous flame-like lightness—or rather appearance of lightness—characteristic of the metalwork produced at this period of the zenith of his power as a designer. The chancel possesses a pair of five-light brackets composed of exquisitely twisted ribbon-work and stems united in a pomegranate form terminating in a flame-like point. Five flower-like lights curve outwards from a similar centre.

Single-light brackets are affixed to the cornice of the choir

screen, while the nave receives illumination from pendants of four lights borne by twisted interlaced stems, dependent from the lower edge of the gallery parapet. Standards, carrying similar pendants, arise from the top moulding of this parapet, one to each bay, and the galleries receive further light from wall brackets, placed there since Bentley's day. The two handsome electric light standards recently made for the chancel by his son are an adaptation of the design already described.

The completion of the restoration and embellishment is duly recorded in a tablet painted on the panelling which forms the clergy vestry enclosure beneath the western gallery. This refined little piece of work will be found on the left side, a white gilt-edged tablet upheld by golden cords, beneath a painted niche; lateral cords support swags of pears, grapes, and pomegranates, represented in delicate hues. A similar tablet has now been painted on the right side, on the screen of the choir vestry, to record the restoration of the church and re-building of the organ in 1912, during the rectorship of the Rev. W. Hudson Shaw, M.A.

"Hang Theology" Rogers died in 1896, and Bentley was commissioned to design his memorial. He himself had been grievously near to death while the restoration was in hand three years earlier; and while suffering from the intolerable weakness produced by a severe attack of peritonitis, had dragged himself painfully from his sick bed to inspect work at the church, long ere convalescence justified the effort.

The Rogers memorial is affixed to the wall of the north aisle, between the windows, and as a specimen of the correct and clever sculptural treatment of marbles, it is worthy of close examination: furthermore the head sculptured in bas-relief is an excellent portrait. A polished and moulded tablet of cipollino, whose fine markings have been utilized to the best advantage, forms the background to the unpolished white marble inscription tablet. The cipollino veining, vertical in its lower part, is horizontally placed to form the curved pediment whereon is affixed a bay-enwreathed sunk plaque (half its circumference projects above

the pediment) wherein the head of Rogers is sculptured in extremely low relief. The fine epitaph, cut in black lettering, reads as follows :

IN MEMORY OF
THE REVEREND WILLIAM ROGERS, M.A.
BORN 24 NOVEMBER 1819, DIED 19 JANUARY 1896
CHAPLAIN IN ORDINARY TO THE QUEEN
PREBENDARY OF ST. PAUL'S
AND FOR THIRTY-THREE YEARS RECTOR OF THIS PARISH
OF LARGE SYMPATHIES AND INDEPENDENT MIND
A LEADER IN ALL GOOD WORK FOR THE PEOPLE OF LONDON
MORE ESPECIALLY IN THE CAUSE OF EDUCATION
SINGULARLY LOVED AND TRUSTED
BY FRIENDS IN ALL CLASSES OF THE COMMUNITY
THIS TABLET TO HIS MEMORY HAS BEEN ERECTED
BY SEVERAL OF THESE HEADED BY THE PRINCE OF WALES

The modern system of heating installed in 1893 was followed the next year by a scientific ventilating apparatus costing £94. Beyond these two items the expenditure on the interior from 1893–6 totalled £3,765, a sum greatly in excess of the original estimate owing to the fact that certain serious defects not on a first examination apparent had become visible after the work of restoration was begun.

(*c*) *Holy Trinity, Minories*

Bentley's connection with this church was so slender that it scarcely calls for mention and, indeed, would not have found a place in this chapter but for the erroneous assertion [1] that he was responsible for its restoration. Moreover, an entry in his diary for the years 1893–4 also led the writer to believe that such was the fact. It required, however, but a very slight examination

[1] Memoir by the late T. J. Willson, *Journal R.I.B.A.*, July 1902.

of the fabric to satisfy oneself that no traces of Bentley's handling are to be found in this, "the ugliest and meanest of all modern London churches."[1] Further, the Rev. Mr. Tomlinson, incumbent of Holy Trinity till 1889, in a *History of the Minories*, published in 1907, distinctly states that the church underwent reparation for the last time in 1877. His successor, Dr. Samuel Kinns, resigned the living in 1899, and Holy Trinity, Minories, ceased to exist as a separate benefice, becoming thereafter merged in that of St. Botolph, Aldgate. The church, no longer needed as a place of worship, was closed for a time, and subsequently, roughly adapted interiorly to its new purpose, was opened as the Parish Institute in 1901.

An entry in Bentley's diary of a fairly substantial fee paid to him in the above-mentioned year (1894) on account of Holy Trinity, Minories, leads one, in the absence of any drawings or correspondence, to suppose that Dr. Kinns called him in to make a survey of the church and report on its condition, but that none of his recommendations were carried into effect. This may well have been due to a feeling that the independent days of the little church's existence were numbered; for the civil parish of the Minories was merged into the south ward of Whitechapel some twelve months later, in 1895.

St. Etheldreda's, Ely Place, Holborn

Ely Chapel, Holborn, the sole remaining relic of the mediæval palace of the Bishops of Ely in London, after serving for a space in the last century as a Quaker meeting-house, was purchased by the Catholic community and re-opened as St. Etheldreda's in 1876. It possesses a curious interest as being the sole pre-Reformation Church in the metropolis in the occupation of the Catholic body.

Bentley's connection with it dated from 1894, when he was desired to make designs for a high altar—a fine specimen with carved wooden reredos and subjects painted and gilt on the frontal

[1] *Besant's London*, p. 108.

panels—a communion rail and some chancel seats, none of which ever materialized. Five years later he was again approached and consented to make a survey with a view to certain works of restoration. He then designed the sumptuous oaken screen with wrought iron grilles and gates (see Plate CIV) placed at the west end of the nave, with the lateral confessionals and organ-case above, which form an integral feature of this effective piece of work. The heraldic shields on the frieze are blazoned with various coats of arms, among them those appertaining to the family of Mr. Edward Bellasis, Lancaster Herald, to whose generosity the church is indebted for this contribution to its beauty and interest.

St. Mark's, North Audley Street

Bentley's staunch friend and admirer, the late Rev. R. H. Hadden, was transferred from St. Botolph's, Aldgate, to this Mayfair parish in 1899. He immediately consulted the architect concerning certain improvements desirable in his new cure. St. Mark's hardly comes within the category of " Ancient " churches ; a pseudo-classical preaching conventicle of the type approved at that period, it was built by Gandy-Deening between 1820–30 and had been remodelled interiorly, in 1878, by the late Sir Arthur Blomfield, into a sort of Auvergnat-Romanesque.

The new incumbent found the church too dark ; Bentley therefore provided increased illumination in the only manner possible, viz. by cutting skylights in the roof. Two of these square openings, containing each a circular leaded light, shed light on the nave ; a third does the same for the chancel.

The second complaint concerned the bareness of the lowermost stage of the eastern apse, where beneath the painted reredos, and on either side of it, the bare walls were masked by curtains. The paintings in this reredos were the work of Mr. N. H. J. Westlake ; while the stained glass in the window above came from the firm of which he was a member.

Bentley chose a mellow-tinted cipollino marble, and with

PLATE CIV.—S. ETHELDREDA'S, ELY PLACE, HOLBORN: SCREEN AND ORGAN CASE AT WEST END.

vertical slabs of this encrusted the chancel walls up to the lower level of the reredos. The slabs are divided and emphasized by narrow bands of verde antico. A plain cornice of yellowish-pink marble crowns this dado. Above it, at the responds of the east wall, are carried up plain pilasters of white marble, terminating in a pediment, and inlaid with panels of a warm orange-toned breccia, outlined with narrow banding of mosaic in gold and lapis lazuli or pearl. The return walls of the chancel and its piers between the dado and the level of the springing are sheeted with cipollino of bolder figure and clearer tone. North and south an oblong panel of the orange breccia is inset beneath a star-shaped one of verde antico. The general effect is dignified and mellow.

The floor of chancel and nave were also laid with black and white marble, arranged alternately in large rectangles. Externally Bentley had the church repainted and the façade and roof carefully repaired and rendered weather-proof. The alabaster mural tablet to Mr. Hadden, who died in 1909, placed on the east wall of the south aisle, is from the design of Mr. J. A. Marshall, then a member of the Bentley firm.

Parish Church of Bolney, Sussex

The foundations of the Parish Church of Bolney, near Hayward's Heath, were laid in Saxon days, and portions of the existing fabric still bear testimony to the enduring workmanship of Saxon masons. There are two well-preserved small windows in the chancel, and a good archway at the porch. Unhappily the ancient church has had much to suffer from ignorant and careless hands in bygone years. The fourteenth-century square tower, built of stone with imposing solidity having regard to the size of the church, is placed at the west end and surmounted by four small corner turrets.

The building was sadly in need of intelligent restoration when in 1899 Bentley was asked to take it in hand. About £1,400

had already been subscribed for the purpose, chiefly by three generous donors, one of whom was the late Mr. Henry Courage of Bolney, through whom, naturally, the choice of Bentley as architect came about. Exteriorly the restoration included the re-roofing of the nave with the old heavy Horsham slabs after its timbers had been thoroughly strengthened to receive their weight. The tower also was thoroughly repaired without and within, and the ringers' gallery was removed so that the bells are now manipulated from the floor of the church.

As regards the interior, Bentley decided to remove the gallery at the west end and completely to re-roof the nave. He laid down new floors in nave and chancel, and replaced the existing heating arrangements with an effective hot-water service.

In spite of his rooted objection to the employment of pitch pine, the new woodwork at Bolney, owing to insufficiency of funds, had perforce to be carried out in this inferior material.

In restoring the plaster-work of the walls, certain ancient frescoes, which might have been saved had the work of restoration been begun earlier, were found to have gone beyond hope of redemption, and were therefore covered again with a coating of colour wash.

CHAPTER XXVI

MIDDLE AND LATER LIFE

Bentley takes lease of 13, John Street—Death of his mother—Courtship and marriage—Dismay of bachelor friends—Major Yarde—The old house at Clapham—Furniture designing—Taste for Oriental porcelain and Venetian glass—Exercise of hospitality—Death of a loved child—Christmas festivities—Encouragement of children's tastes for reading and drawing—Devotion to Sir Thomas More's memory—Carelessness of dress and personal appearance—Reticence and other salient traits of character—Literary gifts—Assistants and pupils—Improved financial position from 1873—Founding of Guild of SS. Gregory and Luke—Bentley's connection therewith—Discussions on the Christian altar—Discouragement and resignation from the Guild—Bentley's attitude to art institutions—Royal Gold Medal—Bentley as clubman—He buys the freehold of 3, The Sweep—Moves there from 43, Old Town—Travels—Receives commission to build Westminster Cathedral—Sojourn in Italy—Death of old friends, Mr. and Mrs. Montefiore and Mr. Purdue—Brooklyn Cathedral and visit to United States—Ill-health—First paralytic seizure—Visit of R.I.B.A. to Westminster Cathedral—Second seizure—Slow convalescence in the country—Strenuous work in 1901—Last days and letters—Third seizure and death—Funeral ceremonies—Monument and memorials—Valediction by Cardinal Vaughan.

For close on thirty-four years, that is from July 1868 until his death in March 1902, Bentley occupied rooms in the dignified house built as part of their grand scheme by the Adam brothers, No. 13, John Street, Adelphi. During the first six years the top floor suite sufficed for both chambers and office; but in the summer of the latter year, better accommodation becoming necessary, he took a twenty-one years' lease of the entire house with the intention of reserving the first floor to himself as an office and subletting the remainder, an arrangement which in practice worked remarkably well. Mrs. Cleverly, the widow of the Doncaster clerk of works whom Bentley as a boy had assisted when St. George's was re-building, had come to London several years previously to act as housekeeper to "Master Johnnie." While the John Street

house was undergoing the repair necessary before Bentley could enter upon his tenancy, he moved into a temporary office close by, and in company with his friend Tom Willson took up living quarters at Hampstead, by way of escape from the dust and heat of the city in July. A small step, as it seemed, and yet one that proved to be big with fate.

Bentley had just passed through the deep waters of affliction, for he was mourning the loss, after a cruelly brief warning, of the mother to whom he had been more than ordinarily attached. The news of her serious illness reached him on January 25th; he rushed north immediately, as his diary chronicles, to see " dearest mother for the last time " on January 27th. Probably even then not aware of the gravity of her condition, he returned to London at the urgent call of business, to be acquainted by telegram that she had passed away on January 31st, the day after his own birthday. It was a deep and abiding sorrow; for the withdrawal of the sympathetic and affectionate insight of one who had rejoiced in his every step upon the ladder of success must have left a sad blank in her son's life and made her sorely missed. Perhaps the soul-loneliness of the bereaved son turned his thoughts more readily towards marriage and domestic joys.

At the age of thirty-five Bentley's friends had come to regard him as hopelessly confirmed in bachelorhood. His early excursions into the " pays du tendre " had been few, it would seem, and, with perhaps one exception, not deep experiences, referred to with characteristic brevity in the habitually kept diary. Although he kept up this diurnal record in fragmentary and incomplete fashion during forty years, there is not much to be discovered therein in the way of self-revelation or of the personal element—more, of course, when he was younger and less occupied; but in later life the annual volume becomes solely a business document, yielding little beyond memoranda of professional appointments and lists of the work accomplished each year—meagre fleshless material, tantalizing to the biographer as dry bones divested of the warm pulsing human flesh and muscle. It was perhaps hardly to be

expected that one so habitually reserved should commit his inmost thoughts even to the pages of his diary.

One is not surprised, therefore, to find that two words suffice to register that momentous first meeting with the girl whose youth and beauty had charmed and enslaved him at sight.

Miss Margaret Fleuss was the youngest daughter of the late Henry J. Fleuss of Düsseldorf, who, unfettered by family ties (he was an only child, the son of a French mother and bereft of his father when quite young), had settled in England some time in the 'thirties of the last century, at the instance of one of the Jocelyn family. The Irishman had met Henry Fleuss in Germany and, admiring the handsome debonair young soldier-artist, had persuaded him to seek his fortune in England. Little persuasion was needed, for Fleuss then was curiously English in his ideas and tastes, and indeed was generally known by the sobriquet of the "Englishman." He came and stayed for a while with the Rodens in Ireland. After his marriage he lived at different periods in Wiltshire and at Kingston-on-Thames, and finally settled in London.

Maggie Fleuss was at Hampstead staying for a few days with the late Mr. and Mrs. John Henry Metcalfe, at whose house the friends Bentley and Willson (in retreat in this healthy suburb, since they were both too busy to take a holiday out of London) met her on July 20th. It was characteristic of Bentley to make instant decisions; and in this matter he certainly let no grass grow beneath his feet. The proposal of marriage was made during an early morning walk on Hampstead Heath about a fortnight later, and accepted the next day. Bentley at once wrote to obtain her parents' consent, for Mr. Fleuss was then away from home, on a visit to the monks of Charnwood Abbey, Leicester. Mr. Everard Green, another friend of Bentley's, was a fellow-guest at the monastery, and hastened to be first to convey to him the good news that Mr. Fleuss's consent to the union was obtained and that his letter would follow.

Miss Fleuss's acceptance of Bentley's suit involved her willing-

ness to leave the Church of England in which she had been brought up, and to become before marriage a member of her future husband's faith. He therefore confided his fiancée to the care of his very good friends the Franciscan nuns at Bayswater, in whose convent she was, after suitable preparation, received into the Catholic Church and confirmed by Cardinal Manning on September 8th.

Bentley was fourteen years older than his bride-elect, who looked, moreover, so much younger than her age that he had to submit to some criticism on the subject. One friend exclaimed on meeting her, "Why, Bentley, you have married a pretty child!" Still, there seemed to be no reason for a long engagement, and he was all impatient for the consummation of his happiness, so the marriage was arranged to take place on October 6th at the Church of St. Peter and St. Edward, Palace Street, Westminster. Father Kirk, an Oblate friend of many years, performed the ceremony and the "best man" was Mr. Everard Green. Bentley, characteristically absent-minded, appeared at the altar in odd shoes, one of glacé kid, the other of patent leather; and the unfortunate best man came in for a good deal of chaffing, then and after, for not taking better care of the bridegroom's appearance.

After a brief honeymoon in the Isle of Wight (Bentley was then too busy to go abroad as preference would have guided him), they settled down in furnished rooms in Clapham, in order to search at leisure for a suitable abode.

The astonishment and well-nigh comic dismay of his bachelor friends at this electrifyingly sudden defection of the most reliable of the band were expressed in numerous letters of congratulation directly the engagement became known. Their bewilderment was completed by the news of the marriage following so close upon its heels. Major Frederick Yard voiced the general sentiment when he wrote: "And so, my dear fellow, you've left our ranks and gone in for matrimony. Westlake broke the startling news to me over some sherry! and I was very thankful to receive it under such circumstances, as I was better able to

bear it by helping him to finish the decanter. Since then I have been trying in every way I possibly can to realize the fact!"

This he very soon achieved by becoming godfather to Bentley's first child and a frequent and welcome visitor to the Clapham home. Saturday night was his customary time, when he would rise as regularly as clockwork when the port was put on the table to call for the old mess toast: "Saturday night, Bentley! Sweethearts and wives!" The good old Major never married, and the Bentley family saw little of him after he went to live quietly at Winchester with his sister; where he predeceased Bentley (who was a good deal his junior) by about a dozen years.

In the "Old Town," Clapham, one of the few surviving picturesque spots in what not so long since was a rural neighbourhood, still redolent of the solid virtues of that respectable set in which Macaulay shone, stands a terrace of three old houses, whose external details and panelled walls within proclaim their origin in the reign of Queen Anne. Their architect was no less a personage than Sir Christopher Wren. Bentley discovered, to his immense delight, that the best of the three (since it had suffered least from Victorian vandalism) would shortly be empty, and hastened to secure the lease of so desirable a dwelling. That it proved to be in a sad state of decay was no deterrent. The furnished rooms in Belmont Road were so comfortable that the newly married pair had no objection to staying on there while the house underwent thorough repair. It was overhauled therefore from basement to attic; the panelling was stripped of disguising wallpapers and accumulations of paint; the drawing-room improved by an extension and window-bay on the garden side; a new side entrance was added; and the fine wrought-iron railings and gate that enclosed the paved forecourt taken down and put in thorough repair. Bentley was making a good income, and spared neither expense nor trouble to make his home beautiful.

The twenty-one years' lease was signed in January 1876; and the installation of the little family of three took place a few months later. Mr. Everard Green's suggestion that Bentley should

introduce a house motto into the decoration recalls the story of the architect's meeting with Tennyson at the house of a common friend. The poet appeared to be considerably attracted by the former's appearance and conversation, and after Bentley's departure gave, it is said, punning and rather blasphemous expression to his feeling, remarking, "Bent knee for God, Bentley for me!" Mr. Green remembered the epigram, and submitted it among others as a suitable motto for "The New Hive" of the B's!

Bentley designed his own dining-room furniture, a very handsome set in waxed oak, rather light in tone, and in style Flemish of the early seventeenth-century. An appropriate motto carved across the back of the sideboard enjoined family and friends to "Be Merry and Wise." Its cupboard door panels displayed the eagle, emblem of the husband's patron saint, on the right, and a pot of marguerites, the wife's name flower, on the left, with their initials J. and M. linked by a cord on the stile between. The symbolic flower appeared again carved on the tops of the finely proportioned chairs, whose square seats and backs were stuffed and covered with pigskin. In drawing-room and bed-chambers were disposed a number of good Hepplewhite chairs that Bentley had picked up in fragments and for a mere song in an adjoining secondhand dealer's shop. He had acquired some pictures and quite a quantity of good old blue and white Oriental china during bachelor days, and now gave rein to his passion for Venetian glass, using it always for the daily service of the table. Cut glass he detested, and never had a piece in the house.

The dining-table was planned on an hospitable scale, for he possessed this virtue of the North Country in a marked degree. The ideal of keeping open house and table for friends was never forsaken, though the cares of a large and fast increasing family rendered it every year less possible in practice. Eleven children—four sons and seven daughters—were born to him, of whom two, a boy and a girl, died in early childhood. The loss of the beloved little second son, Wilfred, at the age of eighteen months on April 7th, 1883, was a poignant grief from which the father very

slowly recovered. One of the writer's most vivid recollections of childhood is that of a darkened house and a heart-broken father. Bentley was deeply attached to all his children, who in return adored him; for although he never took much part in their games, he was an admirable raconteur and thoroughly understood the childish mind, especially its love of thrills.

The observance of Christmas was always entered into with whole-hearted delight; and until the sons and daughters were of an age to take over the pleasant duty, he used with his own hands to make beautiful wreaths and garlands with evergreens and little oranges in the old Yorkshire fashion wherewith to deck the house at the festive season; while the visits of Santa Claus on Christmas eve and Father Christmas on the afternoon of the festal day were expected by the children as a matter of course. Some friend of the family, effectively disguised in long white beard and the cowl and habit of a Franciscan friar, would impersonate the latter with his sack of toys. Bentley never considered any trouble too great to make Christmas a time happy and memorable as well to those without the home circle as to those within. Poor aged pensioners came for their Christmas dinner; others for gifts of sweets and cakes for their children, and the spirit of the Christmas of Dickens and of Peter Parley's day was shed over all.

He was ever ready to foster any sign of childish talent as regards tastes for reading and drawing; Randolph Caldecott's books were set as the chief model for little copyists—he had great admiration for the humour and the clean line of this draughtsman's clever work; Kate Greenaway's and Walter Crane's illustrations were likewise put encouragingly into their hands. Bentley loved books himself and taught his children to use all books with reverence. The reading of fiction was never greatly approved, Thackeray even being looked upon as too advanced, and forbidden until adult years were reached; but works of historical research, such for example as Dom Gasquet's and Father Bridgett's, were commended; so too was Cardinal Wiseman's *Fabiola*, and Bentley's

favourite book of all, *The Household of Sir Thomas More*, written by Anne Manning early in the nineteenth century. He had a passion of reverence for this great man, and when he first read this diary supposed to have been kept by his daughter, so charmed was he that he bought up all the copies available to present to friends. His own was lent on one occasion to a certain priest who after perusing it did not share Bentley's enthusiasm. His objection was based on the fact of the book pretending to be what it was not, *i.e.* Margaret Roper's own diary. Bentley could not then agree with the clerical critic, but in course of time came, it is said, to think that he was right.

The youthful period of dandyism mentioned in an earlier chapter was of short duration, and when Bentley married his dress was characterized by extreme carelessness and untidiness. The " lion mane " was worn rather long and always standing on end. After marriage he was induced to keep it in better order and to submit to the wearing of gloves; certainly there is a distinct difference in the photographs taken just before and after this epoch. Of course no one who knew Bentley could picture him with hair closely cut and smoothly brushed; indeed he cordially detested that fashion and said that modern men seemed to aim at the appearance of convicts. His usual habit was a tall hat and black frock coat. In later years he took more to the wearing of short coats and lounge suits, invariably dark grey. But he was never seen in a bowler hat or cap; and between a round straw hat for country wear, and a tall hat in London, there was no other choice of headgear for him beyond perhaps the very occasional adoption of a soft felt for travelling. A touch of light colour in ties was permitted; he preferred soft scarves of Liberty silk in dull pink and blue, run through a cameo-mounted gold ring.

Although few could be more absolutely charming in home relations, Bentley seldom deviated from that habitual reticence observed with regard to all business affairs. Indeed it was but rarely that his tongue would be unloosed on such matters to

certain very old and intimate friends, and members of the family would observe that it was only when present on these rare and precious occasions that they had the opportunity of learning anything of the professional side of his life.[1]

There is no doubt that Bentley was difficult to know, and although an entertaining and brilliant conversationalist when he chose, he spoke very little without encouragement. Were the incentive forthcoming, he would discourse intimately of things in the abstract; but he was very sensitive and of his own personality or interests could scarcely ever be persuaded to speak. He was very patient with unclever people and extremely lenient to those who showed interest in the things he himself cared for. The sterling Yorkshire temperament that hated humbug and cant and chastised them with severe and stinging phrases was quick to recognize the virtues of simplicity and sincerity in others and to expand to their possessors with all the charm and geniality with which nature had dowered him. A quiet manner indicated the calm and even temper of the man; he was ever alert and cheerful and little subject to the black fits of depression that had tormented his earlier years. A vigorous and glowing faith was among the most striking of all his spiritual qualities. On the negative side of his mentality an absolute lack of conceit and absence of self-interest were the prime factors to strike one. To take a small but telling example: when Cardinal Vaughan used Westminster Cathedral Hall for the first time (on the occasion of one of his afternoon receptions, which was distinctly an opportunity for acclamation of the architect), Bentley crept in quietly and hurriedly through a side door at the rear of the assembled company.

His judgments on art and style were tempered by a critical but kindly humour. A gift of literary expression was certainly his to no small degree, although it was rarely utilized. In a life so actively employed there was neither time nor inclination to rush into print; but in such few and brief writings that remain there

[1] This trait has rendered doubly difficult the compilation of this biography.

will be discovered a pleasant literary flavour. Verse-making may have been indulged in a little, perhaps as a solace in those dark morbid hours of depression already spoken of; a sheet of couplets, penned apparently in such a moment of sadness, is, however, it must be admitted, our only tangible warrant for the assumption. The others, if others there were, have not escaped destruction.

Bentley, after a year or two in the John Street office, felt the need of permanent assistance and took a clerk from whom he expected hard work and concentration equivalent to his own. Never at the busiest did his office staff exceed three, among whom it was a matter of custom and honour never to take the luncheon hour off, without which the modern young man on a high stool would think himself hardly used indeed. Bentley snatched slight refreshment as he was able; his assistants brought theirs daily in their pockets, and worked incessantly from ten to six. Their employer made a point of never arriving at the office till something after ten, so that the assistants should feel that their punctuality was a matter of honour left to their own sense of duty. Foremost among these assistants, from the length of his connection and the confidence reposed in him, ranked Mr. John A. Marshall, on whom, in collaboration with Bentley's son, devolved the carrying on of his practice for ten years after his chief's untimely removal by death.

The architect was averse to taking pupils, and as a rule refused to do so for the conscientious reason that he felt unable to devote to them adequate personal supervision. To this rule there were, however, two special exceptions. Mr. Leonard Montefiore, younger son of his old friend, for a short time in 1879 occupied a stool at 13, John Street. His health, always indifferent, suddenly gave way wholly, and within a short space of time consumption claimed him as a victim. Bentley insisted on returning the premium paid when the unfortunate young man's articles were signed, and later designed his tombstone in Streatham Churchyard. The other articled pupil, Mr. Frank St. Aubyn, nephew of the Gothic architect of that name, was accepted by Bentley in January 1875, through Father Rawes's special intermediation and request,

and duly served the three years' indentures. The following undated letter that clinched the matter is characteristic of Father Rawes and seems to merit rescue from oblivion:

"Dear Bentley,

"I will send Mrs. St. Aubyn and Frank to you to-morrow afternoon between three and four. If you should be obliged to be out, you could leave word if they should wait, or when you can see them. I told them you would take him for £300. I said nothing of guineas. I detest them. I dislike them charging guineas for the seats here; and will stop it if ever I can.

"They are very glad to pay you the money, as they are very anxious for him to be with you, not only because of your great skill and knowledge of your art, but also because of your loyalty to the Church. They would rather pay you what you ask than pay either of the others (whom you mention) £50.

"Frank himself would not go anywhere else till he had tried all he could to be with you.

"Yours sincerely,
"H. A. Rawes."

From 1873 our architect's income derived from his profession bounded upwards: the receipts then were quite double those of the previous year, while in 1874 they were nearly doubled again, so that he was making for an architect the quite respectable sum of something over £1,700 per annum. At this period he was at once engaged on such lucrative and widely varied matters as the decorative work at Carlton Towers for Lord Beaumont, the building of the seminary at Hammersmith and the distillery at Finsbury, besides quantities of stained glass, organ-cases, and church furnishings generally.

Among Bentley's predecessors, Pugin for the Catholic Church, Butterfield for the Anglican, had laboured in their time to elevate the standard of taste in ecclesiastical art. The latter, who would never work for the "Roman" Church, had been appointed

agent in his offices at 4, Adam Street, Adelphi, for the scheme started in 1843 under the auspices of the Cambridge Camden Society for the improvement of church plate, etc.; and in this capacity he became the receiver of orders, the designer of articles, and the superintendent of their execution.

That some society or organization to guide in like manner the Catholic body in England was matter of urgent necessity had long been recognized by those who understood the real principles of Christian art and deplored the quantities of rubbish with which its churches were flooded. A few laymen of this opinion united therefore in December 1879 to found the Guild of St. Gregory and St. Luke for the purpose of promoting the study of Christian antiquities and of propagating the true principles of Christian art. The Guild was to be composed of active members or brothers and of honorary members or associates, all of the Catholic faith. John Bentley was one of the founders, first among whom was the late Mr. W. H. James Weale, that learned archæologist and authority on Flemish art. Indeed the society owed its existence to the latter's burning desire to supply a corrective to the lamentable carelessness, ignorance, and want of taste in matters ecclesiological evinced on all sides by the Catholic body in this country.

Mr. Weale had founded in Belgium in 1864 a similar guild under the patronage of SS. Thomas and Luke, whose existence had been so abundantly justified that he was constrained to believe that another such organization might profitably have its centre in London; for, as he remarked at the opening meeting of the new Guild, "the majority of Catholics in England, both clergy and laity, followed with regard to art their own individual fancies or the current taste of the day without paying any attention to the traditions or even to the laws of the Church."

The Guild possessed one clerical member, the Rev. Hendrik van Doorne, a Belgian priest in charge of the Catholic mission at Brixton, S.W., for whom Bentley later built a portion of a fine church. Father van Doorne was elected vice-warden of the new

body; the first warden was the late Sir Stuart Knill, Bt., sometime Lord Mayor of London. Among the original brethren were Mr. Edmund Bishop, antiquary, the late Mr. John Henry Eastwood, architect, and the late Mr. Philip Westlake, painter. Mr. Weale was appointed director. Bentley, then one of the keenest in the Guild, frequently lent his rooms at 13, John Street for the fortnightly meetings, which always opened and closed with prayers. He would join, in his vigorous and interesting way, in the discussions on any subject that appealed to him.

Such a one was that devoted to the history of the Christian altar and its modern forms, a subject that occupied the major part of discussion time at all the meetings during the session 1880–81. The high altar, its position, parts, material, types of form, the mensa, altar steps, the reredos, its use and form, the ciborium or canopy, the tabernacle, and the throne for Exposition, each in turn received attention in these discussions, initiated by Mr. Weale and enthusiastically entered into by Bentley, who lavished infinite pains in preparing his contributions thereto. William Purdue used to assist by looking up authorities and consulting miniatures in MSS. at the British Museum. The correct construction and furnishing of altars was a subject on which Bentley was for ever at war with persons ignorant or careless of liturgical ordinances.

In the two ensuing sessions were taken in detail the rubrics regarding altar furniture and the "celatura" or canopy, a ceiling of varying form and material suspended above altars. Concerning the latter Bentley diverged in opinion from the majority of the brethren by maintaining and bringing evidence to prove the by no means general usage of such canopies in mediæval days. The altar in Henry the Seventh's Chapel at Westminster having been quoted as an instance of one possessing originally a celatura, he exhibited illustrations to show that the space set apart for the altar, the low reredos, and the niches with statues above allowed no room for an altar ceiling or canopy, and that any traces to show that such had ever existed were wanting.

From documentary evidence and from examination of various churches Bentley proved his conclusion that in the Middle Ages, exceptions to the adoption of the baldachino were numerous and important. So impressive were his arguments that a resolution, earlier received with approval by the majority, to the effect that " in the opinion of the Guild there should be over every high altar a ciborium or canopy of metal, wood, or stuff, as being in accordance with the 'Ceremoniali' tradition and the Decrees of the Congregation of Rites," was defeated and the question left open to further documentary proof.

Bentley for a time filled the office of bursar, being elected at a general meeting held at Rochester in 1881, where the Guild had spent their " gaudy " for the Feast of St. Luke. Unhappily it was not long ere the society began to suffer from a tendency in certain members to lose sight of its objective; indeed, one would suppose that some had joined without taking the trouble to read the constitution. Proposals mooted to alter certain of the rules led to the estrangement and ultimately to the retirement of those who kept steadily in view the primary and original motive of the Guild.

Bentley ceased to attend meetings in 1885, though his withdrawal from membership was not effected till some years later. That he was utterly discouraged at the failure of this attempt to raise through concerted action the standard of our ecclesiastical art is shown by the bitter words written to the late W. Christian Symons, the painter, in 1891. Some talk had previously passed between them on the idea of founding a Guild of Catholic Art, and Symons had formulated the proposal, on which he was keenly set, in a letter to Bentley, to which he made reply as follows:

" 13, John Street, Adelphi,
" *May 30th*, 1891.

" Dear Mr. Symons,

" I fear a Guild or Club of Catholic Art would be a failure, but yet if you and others think differently, I will gladly co-operate.

"Years ago others and I established a guild for the study and advancement of liturgy, ecclesiology, and sacred music, and although in existence it is in a sorry plight, and I fear has done nothing to advance either cause.

"Your calling is the strongest amongst Catholics. In regard to mine, the only man I have the least respect for is ——; of course I am only speaking of those whose work I have seen.

"Only the other day I was asked to see a stained glass window by one of the Faithful—by a man who is much talked about—and it almost made me cry. Unfortunately with us any gaudy claptrap goes down, therefore there is positively a worse than no inducement for an artist to seriously work out anything. The general run of men who are placed in clerical positions of trust, and who are called to sit in judgment on the work we do, belong to the gutter so far as taste is concerned.

"Ever sincerely yours,

"John F. Bentley."

On the appointment of the late Mr. S. J. Nicholl, architect, as director of the Guild of SS. Gregory and Luke in 1890, Bentley wrote to congratulate: "I am pleased to hear you are appointed director. May you long continue in the office. I fear I shall never take an active part, or indeed any part, in its management again. Were I to do so I should work might and main to revert to the original state of things."

Bentley's last meeting with the Guild took place on February 28th, 1899, when he conducted the members over the Westminster Cathedral works, then in progress. Mr. Edmund Bishop, a member then present who never became on intimate terms with the architect, asserts that "on meeting him one recognized a powerful personality, and as one saw more of him, felt that in his chosen line of life he united to power a singularly just æsthetic sense and genius."

His attitude to the established art institutions was for the most part one of cold aloofness. He never after 1863 sub-

mitted work for exhibition at the Royal Academy, considering that architecture was treated by that body as the very Cinderella of the arts. With those corporations of his own art, the Royal Institute of British Architects and the Architectural Association, his intercourse was no closer, and he never sought for membership. It would be unjust to his memory to imagine that any species of intellectual pride was the cause of his remaining outside the pale of architectural combination. The explanation, we believe, lies in the fact that Bentley's was essentially a self-contained nature and moreover that he belonged to the individualistic type of architectural practitioner common to an earlier generation.

That unsought honours should come to him from either body seems never to have entered his mind; but the time came when, in spite of the reserve of this intellectually lonely and autocratic nature, official recognition of its genius could no longer be withheld. The Royal Institute of British architects had as a body paid a visit to Westminster Cathedral, his *magnum opus*, in 1900, and although a formal address was no part of the proceedings, the architect was present by special request to explain the scheme of the building and the concrete construction of the domes and vaults. Not long afterwards a deputation from the Institute waited upon Bentley to inform him that the R.I.B.A. desired to recommend his name for the Royal Gold Medal for the following year, and to ascertain his willingness to accept the honour, should it be so awarded.

In February 1902 came the delayed announcement of the awarding of the medal to Bentley (owing to Queen Victoria's death none had been given the previous year), followed by the delighted congratulations of all who knew him. He was really pleased. "I appreciate," he wrote to one, "the Gold Medal coming, really as it does, from my confrères, whose opinion I value and to whose judgment I attach the utmost importance; especially the men of thought and those who are endeavouring to make architecture a living, not a dead art." And, with a similar meaning to another: "I, of course, value the token accorded to

me as an expression of goodwill and approval of my confrères, which for years it has been my object to gain; but, simply as a trophy, I view it very differently." Alas, death was to intervene a second time. Bentley never received his "trophy"; for he died a fortnight after he had written the above words, the day before that on which his nomination for the medal was to be formally confirmed by the Institute.

The architect's family hoped for the melancholy pleasure of preserving the Medal as an heirloom; but this was denied them, both because the nomination was unconfirmed, and because no precedent existed for bestowing the reward after a nominee's death, and the King's advisers deemed it inadvisable to create one.

As regards membership of the Royal Academy, his old friend Mr. C. Napier Hemy, R.A., at the request of several members, sounded Bentley as to whether he would care to be elected an A.R.A. He answered "Yes, he would be most pleased," but made it clear that he would not himself seek for election. Says Mr. Hemy: "He would have been elected, and had he lived been an R.A. now."

The social side of Bentley's life was, after marriage, reduced almost to vanishing point. Living out at Clapham rendered him a trifle inaccessible and domestic content seems to have kept him much by his own fireside. Although a member of St. Stephen's Club from 1882, he was never in any sense a clubman, and rarely made use of its comforts. It has always seemed to the writer matter for deep regret that he kept so little in active touch with the world outside his profession and his home, for on the rare occasions of his appearance at social gatherings he always met with the success due to so attractive a personality.

Bentley's family had by 1894 absolutely outgrown the limited accommodation provided by 43, Old Town, and moreover the lease was on the point of expiring. He had had his eye for some time on a substantial house, about eighty years old, and like his old dwelling, one of three, set back in a drive and known as "The Sweep," three or four minutes' walk from the Old Town, and situated on the east side of Clapham Common, just in face

of the Cock Pond and the Georgian Parish Church of Holy Trinity. At the sale by auction of the freehold of this house, Bentley bid up to a certain sum, which proved to be a good deal less than the owner's reserve price. No one outbid him, and the sale was not effected. Seeing that it still remained in the market, Bentley some months later repeated his offer, a reasonable one in his opinion, since the dwelling required the expenditure of a large sum to render it habitable. The offer was accepted, and in due time the freehold was conveyed to the purchaser. He proceeded practically to gut the interior, reconstructing ceilings and partition walls, putting in a new and convenient staircase of his own designing, and replacing the ugly doors and mouldings with good specimens of joinery. He made a bathroom, built an entrance hall of decent proportions, remodelled the domestic quarters, and generally transformed it into a convenient and beautiful dwelling. The improvements during Bentley's absence in Italy proceeded under the watchful eye of Mr. Mullis, then clerk of works at the Redemptorist monastery close by, and later chosen to fulfil that office at Westminster Cathedral. When Bentley reached home in March he was able to start the internal decorations; the house was practically finished and available for habitation by the beginning of August, when the family moved from 43, Old Town, with deep regrets, in spite of the increased comfort to be enjoyed, at breaking with so many old and happy associations.

Opportunities vouchsafed for foreign travel were necessarily limited, owing to the exigencies of his vocation; on the other hand, such as came to him were mostly due to that profession. Among these may be reckoned a visit to Paris in 1867, when Lavers & Barraud sent to the Exhibition a stained glass window executed from his designs. This appears to have been the first occasion of quitting his native land. He was in Paris again about ten years later, and must, on some earlier occasion, have spent a holiday in Belgium, whose mediæval cities he greatly loved. In November 1894, with buoyant expectation and delight, Bentley was making ready for his first and only sojourn in Italy.

The previous July had brought him the most splendid and unique opportunity life had to offer, his appointment by Cardinal Vaughan as architect of the new Catholic Cathedral of Westminster. Since the detailed history of this event and of Bentley's subsequent travels is told in the first volume of this memoir, it will suffice to say here that the architect at once resolved to spare no pains in educating himself for this great trust, and since a backward step was to be taken and the Gothic style of his own country left behind, he determined to journey to Italy and Greece to steep himself in the earliest types of Christian architecture.

"The new Cathedral," to quote from Mr. Willson's Memoir,[1] "was to be of ample dimensions, giving a wide uninterrupted view of its sanctuary and high altar; to contain larger and smaller subsidiary chapels; to be monumental in character, and yet capable of beng expeditiously carried out, and without unduly heavy expenditure. Such conditions were truly a challenge, which the architect may be said to have worthily taken up with ability and courage. His preconceptions were against the long-drawn perspective of pier and arch, at the same time to fall back on a round-arched style more remote than our Western instances of the Romanesque; and no doubt the recent publication upon Santa Sophia, by Mr. Lethaby and the late Mr. Swainson, strongly influenced him. The use of large masses of brickwork, of concrete and of rapidly setting cement, favoured some of the conditions, and rendered possible the result which the dearness of labour might have frustrated; so the building has deservedly attracted the attention of the engineer, along with the practical architect and the man of art."

After nearly five months' journeyings through Italy in the severest winter known there for eighty years, the architect returned in March 1895 to the practice entrusted during absence to the care of his friend Purdue and his own capable assistants. With a rapidity nothing short of marvellous the mentally matured plans of the Cathedral were poured out on paper, so that the

[1] *Journal of the Royal Institute of British Architects*, July 26th, 1902.

laying of the foundation stone could take place on June 29th of the same year. Thenceforward the great building became as the sun in Bentley's universe, the fixed centre, as it were, around which revolved all his life and energy.

His homecoming was saddened by the death of Mr. John Montefiore, that dear friend and patron of thirty years; hearing that the end was at hand, he had hurried away from Paris, arriving only just in time to say farewell. Mr. Montefiore, to whom Bentley was ever intensely grateful for precious encouragement in those early years when commissions were few and disappointments many, passed away at his Streatham residence on March 26th, to be followed to the grave a few months later by the charming woman who had shared her husband's joys and sorrows during over half a century.

Bentley deeply mourned these two dear friends, whose death was followed in the November of 1896 by that of Mr. Purdue. He sustained a severe chill through standing to watch the Lord Mayor's Show on a day of biting east wind; bronchitis set in, and the end came swiftly. The top floor at 13, John Street had been in his occupancy for a number of years, so that he and Bentley were in daily touch. He was a constant visitor at Clapham, and never wearied of lavishing kindnesses upon Bentley's children. Towards young things the simple unselfish child-like spirit of the dear old fellow seemed to flow spontaneously in sympathy and love.

Bentley, upon whom devolved the execution of most of the last sad offices for a rather lonely old man, wrote to acquaint Mr. Symons and others of his circle of the sad event:

"13, John Street, Adelphi.
November 19th, '96.

"Dear Symons,

"Just a word to tell you some grievous news. Dear old Purdue is no more! He took to his bed yesterday week, and died on Saturday morning at 8.40 from an attack of acute bronchitis.

He received the last Sacraments and the Church's blessing. We laid him to rest yesterday morning after doing all we could for him, spiritually and physically. God rest his soul. Remember him in your prayers. . . .

"Always sincerely yours,

"JOHN F. BENTLEY."

In May 1898 Bentley visited the United States at the request of the Bishop of Brooklyn, to give advice with regard to a proposed cathedral, a design for which had been made by a deceased architect of New York. The prelate and the English architect had already become acquainted in London, a meeting which resulted from the former's admiration for the Westminster building. It was not easy for Bentley to leave his work at home just then, and even when arrangements for his temporary absence had been at length achieved, anxiety caused by the serious illness of one of his daughters delayed his departure by a week or more. He could not pretend to any burning desire to visit the United States and, moreover, confided to intimate friends that the "object on hand in no way excited him."

Bentley stayed at the Bishop's house in Clermont Avenue, Brooklyn, and appears to have received much courtesy and hospitality during his brief sojourn in the States. He managed to visit Niagara, but sight-seeing was necessarily limited by lack of time and the desire to concentrate in Brooklyn upon the object of the journey. It will be readily imagined that the transatlantic temperament and outlook would be antipathetic to the architect's spirit, and his opinion of the race as a whole was in no wise improved by certain travelling experiences on the Cunarder and in the States.

The great difficulty to be faced with regard to the proposed cathedral at Brooklyn was one that necessitated serious and protracted consideration, namely that of reliable foundation in its deep alluvial soil. Said Mr. Willson: "The newly appointed architect set his face against the use of iron columns and other

[1] Loc. cit.

artificial methods, and having investigated the selection of suitable stone, brick and other materials, he returned to England in July, insufficiently rested by the voyage, to resume his usual work and to elaborate this new design. The mediæval style seemed to him best to meet all requirements and the drawings show a complete Gothic church about 350 ft. in length, having two western towers and a boldly treated lantern at the intersection of the transepts. Its style may be classed as 'advanced,' there being flowing traceried windows and other features of a late period."

The designs, with a view to the Bishop of Brooklyn's proposed visit to England in the summer of 1902, were in a forward condition when Bentley laid down his pencil for the last time. Those entrusted with the continuance of his work put the finishing touches to the eight-scale drawings and presented them complete in all their beautiful detail for the Bishop's consideration on his arrival, with the hope that they might be permitted to superintend the rearing on the other side of the Atlantic of Bentley's last great work. The Bishop carried the set of drawings back to America. Since then there has been silence. Is it possible that discouragement at the similar fate overtaking both the architects appointed to build Brooklyn Cathedral is an explanation of the fact that though sixteen years have passed, yet no tidings concerning the beginning of building operations have come from over the water?

Bentley was in far from robust health when he went to America; indeed he had never been the same since the dangerous attack of peritonitis which in the spring of 1894 had gravely undermined a constitution already weakened by influenza. The journey west was certainly a severe strain on small reserves of strength already overtaxed "by the duties relating to ordinary works in his practice, some of them minute and requiring inventive skill, besides those of the completion and fittings of his great work at Westminster."[1] He struggled on, denying himself the rest he was advised to take, through the summer and autumn, until the moment of parting

[1] Loc. cit.

with his eldest son, who, going to New Zealand, was the first to quit the parental roof, seemed to prove the last straw. In November a sudden weakness and slight temporary difficulty of speech pointing to a paralytic affection came as a stunning blow upon those who loved him. Bentley was under no delusions regarding his condition, and consented to lie up for a while. But as soon as a little strength had accumulated the brave, unflinching spirit was no longer to be deterred from resumption of the daily routine. Perhaps he became a trifle more attentive to bodily needs; otherwise the hours of unsparing labour standing at the drawing-table and the multitudinous visits of inspection occupied his days as of old.

Close and anxious was the watch of those who knew that the strain could not endure, and waited with unspoken dread the dark shadow of a second attack. It overtook him at a cruel moment in June 1900. Members of the R.I.B.A. were visiting the cathedral in a body; Bentley was to meet them and explain the construction and any other points in which they were interested. When the moment came for him to speak he discovered that his tongue was powerless, and was obliged to beg Canon Johnson to fill his place. It was a crushed and aged man who returned home early that summer afternoon. Though the illness was severe and the time of convalescence very weary, the undaunted spirit still refused to yield to the infirmities of its enfeebled body.

Bentley, immediately the doctor's ban was removed (which it soon was, as the forced inaction was found to be doing him more harm than good), picked up the threads of correspondence and, assisted by his eldest daughter, directed his practice from the bed of sickness. His defective speech was the greatest difficulty to overcome, but between signs and the power of affection able to divine his meaning it was found possible to take down the letters and instructions he dictated. Specimens of marble and of glass mosaic, clay models from the sculptor's studio and such-like apparatus of his craft littered his bed from day to day, and at each new problem to be settled the superhuman effort of concentration was to be fought for again and yet again.

With convalescence sufficiently advanced he went with his family to Hythe, the little Cinque Port town in which he had always liked to stay since he first discovered its charms and took a house there in the summer of 1886. At the close of August there was a distinct improvement in health and a more bracing climate was recommended to complete the cure, if such it might be termed. A few weeks at Southwold seemed to work wonders. Bentley came back to London, and by degrees resumed the old way of life. His speech was restored in great measure, but if he were tired or worried, it would become very indistinct and difficult to follow.

He stuck to his last throughout 1901, taking only a few weeks' rest at Lee-on-Solent in August, and was able to write the never-omitted greetings to the intimates of early days at the close of the year. To Mr. Hadfield he wrote as follows:

"The Sweep, Clapham Common.
"*December 29th*, 1901.

"Dear Hadfield,

"Pardon me for not writing earlier as I should have done had it not been for pressure of work. I am thankful to say that I am no worse, yet my defective speech is still a great trouble to me.

"The cathedral is making progress, but, as you know, the finishing is always slow procedure.

"I met [Norman] Shaw and Lethaby there a short time ago. Both said and appeared pleased with all they saw. The Cardinal, I am pleased to say, has given in to the marble pavement.

"I trust that you continue busy. At times I am tempted to wish for a long rest. For some time I feel that I have been at straining tension. I suppose weak health and years are beginning to tell.

"With best wishes for all happiness and prosperity to you and yours for the New Year.

"Always sincerely yours,
"John F. Bentley."

And a few weeks later to the same :

" You are quite right ; forty years makes a difference in one's thoughts and aspirations ; besides, it fully makes known the shortness of a long life."

There seemed to be a distinct rallying of his forces as the winter waned ; which, coupled with the slight glow of elation produced by his nomination for the Royal Gold Medal and the fast-rising tide of praise and professional appreciation of the now nearly finished work at Westminster, lulled anxiety and awakened a delusive hope in the breasts of those about him. He even began to talk with some confidence of crossing the Atlantic a second time in the summer.

This false sense of security was too soon to be shattered. He had been looking forward to a meeting with Mr. Charles Hadfield, the faithful intimate friend of forty years, who proposed to be in London at the end of February. Apprised of his arrival he wrote on Friday, February 28th, to make an appointment for the morrow :

" 13, John Street, Adelphi,
" *February* 28*th*, 1902.

" Dear Hadfield,

" I am glad to hear that you are now in town, and I shall be pleased to see you to-morrow. Come down to the Sweep to luncheon on Sunday and stay the day.

" The frost stopped all building here for about three weeks or the brickwork of the campanile would have been completed.

" The stalls are not bad. German of about 1480.

" Always sincerely yours,
" John F. Bentley."

The history of that last meeting must be told in Mr. Hadfield's own words : " On March 1st I saw him for the last time, standing at his drawing-board, full of enthusiasm, and his mind as alert as ever. He talked cheerfully of old times, showed me his drawing

of the great hanging Cross and his noble designs for the marble pavement of the cathedral, observing that he hoped 'to outrival the pavement of St. Mark's.' We parted, after arranging to spend the following day together at his home at Clapham."

According to custom, the assistants departed at one o'clock on Saturday, and Bentley spent the afternoon quietly at work on a splendid high altar and reredos he was designing for St. James's Church, Spanish Place. Spectacles and pencil were left upon the unfinished drawing when later in the afternoon he passed out of the office for the last time, and travelled to Grosvenor Road, where the son and three of the daughters of the late Mr. John Montefiore had been living for several years. It was then a not unusual occurrence for Bentley to visit them about tea-time, since it was his custom to pay frequent visits to the studio on the river bank, practically opposite their house, where the late W. Christian Symons was at work on the mosaic cartoons for Westminster Cathedral.

However on this occasion he called with special and kindly intent to inspect an old picture belonging to a friend of the Montefiores, who desired to have Bentley's opinion with a view to selling it. Bentley looked at the picture and talked for an hour or so with the usual animation and charm. But suddenly his hostess became aware of a change, and on rising to leave between six and seven o'clock, he staggered, and would have fallen but for their promptitude in getting him to a chair. A second effort to rise and put on his coat brought the same result, and seeing that matters were indeed serious the two ladies managed to lay him upon a sofa, where he rapidly sank into unconsciousness. Their first care was to summon their own doctor; the next to acquaint wife and children of the tragic happening. Desiring to spare them the shock of a telegram, Miss Edith Montefiore drove as fast as she could to Clapham to break the news. Some anxiety had been felt at Bentley's non-appearance at the dinner-hour; but it was soothed by the suggestion that probably

he had arranged to dine in town with Mr. Hadfield, though it had to be admitted that it was unlike him to have omitted to telegraph in such circumstances.

Mrs. Bentley and her eldest daughter hastened, overcome with grief, to the side of the sufferer, to find him so deeply sunk in coma that he knew no one. A priest was fetched from Archbishop's House to administer Extreme Unction, and when priest and doctor had done all in their power, he was placed upon an ambulance and gently carried home. His own two doctors received him, but their services could be of no avail. The deep unconsciousness ran its course as they predicted for twelve hours, and ended in death just before six o'clock as the cold March day was dawning.

Cardinal Vaughan, wishing to be present at the Funeral Mass, arranged that it should take place at St. Mary's, Clapham, on Wednesday, March 5th. The body was placed on its catafalque before the high altar on Tuesday night, and the next morning, in the presence of a great concourse, testifying to the respect of public bodies and the admiration and affection of individuals, Cardinal Vaughan preached Bentley's funeral oration and gave him the last blessings of the Church. After the absolutions were given the coffin was borne shoulder high by his cathedral craftsmen through the western door to the strains of Chopin's Funeral March. He was laid to rest in the grave of his two little children at the Catholic Cemetery at Mortlake.

Over his body a tombstone has been placed by his widow, sculptured from the designs of Mr. John A. Marshall by Messrs. Whitehead, who spared no pains in the perfect execution of this last service for the client they had so greatly respected. Another memorial erected by the widow is a fine wrought-iron screen, one of two on the north side of the sanctuary at St. Mary's, Clapham, the church where Bentley had worshipped (always in his own fashion in an obscure corner, behind a pillar at the west end of the south aisle) for eight and twenty years. The architect had designed these grilles just before his death. A third memorial is

the stone wall-tablet, sculptured with his portrait, put up by Mr. S. Taprell Holland in Holy Rood Church, Watford.

And now that his name and fame are committed to the safe keeping of posterity, this record of a selfless life may be summed up in Cardinal Vaughan's valedictory words :

" Bentley was a poet ; he saw and felt the beauty, the fancy, the harmony and meaning of his artistic creations. He had no love of money, he cared little for economy ; he had an immense love of art, a passion for truth and sincerity in his work. He was not ambitious to get on ; he was not self-assertive, but he coveted to do well. He went in search of no work, but waited for the work to come in search of him. He was exquisitely gentle and considerate in dealing with suggestions and objections ; but he would have his own way whenever it was a question of fidelity to his standard of artistic execution. He was the best of architects for a cathedral, or for any work that was to excel in artistic beauty. He was no mere copyist and no slave to tradition. Whatever he produced was stamped with his own individuality ; it was alive and original ; and he had a genius for taking infinite pains with detail.

" His reverence for God, for our Lord, His Blessed Mother and the Saints pervaded everything he did for the Church. In his judgments on art and style there was a critical but kindly humour ; one always felt that there were an elevation and inspiration in his mind and character that were due to his religious instincts and to his unworldly standard of life. It seems to me that it will be necessary for the perfection of the work Mr. Bentley has left behind him, to retain his mind as a guide to its completion, as far as we can know it. We know what happened to St. Peter's and to other buildings in which the plan and the genius of the original architect were departed from. Let us maintain the main idea and the unity of Bentley's work to the end."

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Printed by Hazell, Watson & Viney, Ld., London and Aylesbury, England.